

INCUBUS • ROB BEN FORD • CRACKER • ZAKK WYLDE

Guitar Player

**GEORGE
HARRISON**

**THE FAB LIFE
OF ROCK'S MOST
INFLUENTIAL
GUITARIST**

MARCH 2002

US: \$4.99 CAN. \$6.99



A MUSIC PLAYER PUBLICATION



**PEDALBOARD ROUNDUP
SUPER HOT BLUES TURNAROUNDS**


THE 124 SECRETS OF EFFECTIVE GUITAR PLAYING.



-Actual Size-

The 124 secrets of effective guitar playing are all in this box – The PANDORA PX4 Personal Multi Effects Processor. 124 effects fueled by Korg's REMS modeling technology. A selection of the world's most coveted guitar amps, cabinets, classic and modern effects pedals, even single coil and humbucker models. All waiting to go wherever you go. The PX4 is packed with a profusion of great features, too, like seven simultaneous effects, a killer virtual feedback effect, an intelligent pitch shifter, drums and bass, a built-in phrase trainer and much more. And with a pair of headphones you can play at any volume, anytime and anywhere. The PANDORA PX4. The secret's out.

TONEWORKS[®]
KORG



Balls are Best.

ERNE BALL
GUITAR STRINGS
www.ernieball.com



Michael W. Smith

HIGHER CALLING



Michael's latest CD, "Worship"

Michael W. Smith is a two-time GRAMMY® and American Music Award winner who has also won the prestigious Dove Award a staggering 27 times. He is a powerful singer, songwriter and guitarist, who has sold over 7 million albums, and whose hits top both the Christian and Pop radio charts. His latest album, *Worship*, debuted in the top 20 on Billboard's Top 200...providing inspiration to a growing list of followers.

For more information, visit www.michaelwsmith.com.

His Guitar of Choice...The Yamaha

CPX15W. A Yamaha Handcrafted Compass

series acoustic electric designed to deliver

more than just good looks. For more information

visit www.yamaha.com/guitars/.



YAMAHA

CREATING 'KANDO' TOGETHER

© 2001 Yamaha Corporation of America, P.O. Box 6600, Buena Park, CA 90622
Yamaha is a registered trademark of Yamaha Corporation. All rights reserved.

For literature call 800-879-1131 ext. 679



CONNECT:

to a completely new musical experience for electric guitarists. With amazing tone and world-class tracks, GuitarPort is a unique combination of hardware and software tools that will connect you to your guitar like never before.

TONES

Line 6 tone has been used on countless hit recordings and by hundreds of thousands of guitarists the world over. The evolution of this modeling legacy is all brought together in GuitarPort's unbelievable tone. Ten impeccable amp models, based on tone classics like a '53 Wide Panel Deluxe or a '94 Mesa Boogie Dual Rectifier, cover a huge spectrum of inspiring tone.

TRACKS

There's more to GuitarPort than just great tone. GuitarPort includes an audio player for jamming along with CDs and MP3s, but that's just the beginning. The optional GuitarPort Online service brings you hundreds of killer tracks recorded in the world's top studios, and not just with anonymous studio musicians, either. Imagine playing Hendrix tunes with Billy Cox and Buddy Miles. Or Stevie Ray Vaughan tunes along with Double Trouble. From guitar classics complete with tablature and tones to original compositions created expressly for GuitarPort by some of the world's great guitarists, a membership in GuitarPort Online makes sure that you always have somebody to play with.

TOOLS

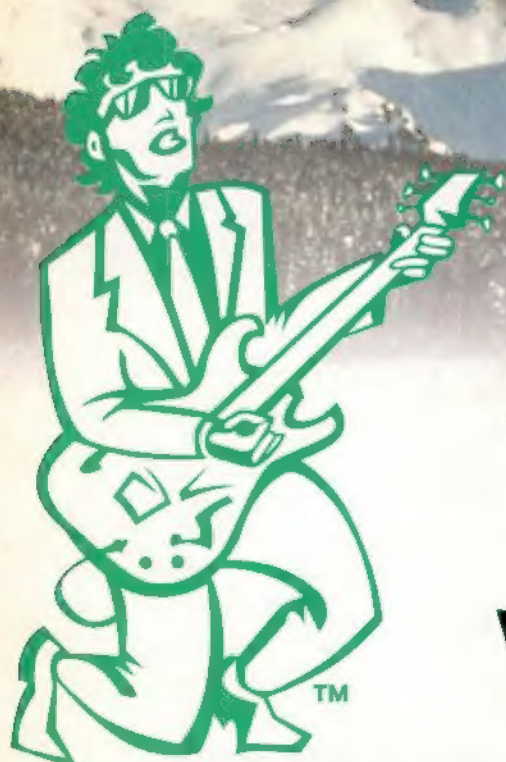
GuitarPort includes a built-in chromatic tuner, an intelligent hum reducer, and half speed playback for slowing down tracks without changing pitch. Join GuitarPort Online and get connected with tools like Chord of the Week, Lick of the Week, and your own Tone Locker. In addition, GuitarPort Online hosts a thriving online community which contains discussion groups, tons of tones, plus an ever expanding library of incredible music.



GuitarPort combines Line 6's industry leading modeling technology, state-of-the-art hardware and software, and incredible musical artistry to immerse you in a world created by guitarists for guitarists. Did we mention that it's also more fun than your first garage band? For a deeper look at just what GuitarPort can do for you, go to www.line6.com.

LINE 6
www.Line6.com

“LIKE TAKING THE NOTE, TYING IT
TO A BUNGEE CORD AND DROPPING
IT OFF MOUNT EVEREST!”



DANELECTRO

SHIFT
DADDY™

\$149^{LIST}

A Totally New Effect! Experience It!

www.danelectro.com

NEW CYBER-DELUXE



- Left to right,
 • Cyber-Twin™
 • Cyber-Twin Head and
 stereo Showman™ 412S cabinet
 • Cyber-Deluxe™



The Cyber-Deluxe has arrived!

Packed with 64 presets, 16 reverbs, 16 modulation effects, 16 delay types and 65 watts, this is a guitarist's dream amp. The Cyber-Deluxe has gig worthy power, versatile patching capabilities and is compact enough to fit in the back seat of your car.

Loaded with a Celestion G12T-100 speaker, digital tuner, MIDI, a programmable noise gate and compressor, plus a 4 button quick-access preset footswitch, this beauty is perfect for practice, performing, recording and endless hours of tonal exploration.

IN STORES NOW

Fender
www.fender.com

THE WORLD'S FIRST
MULTI-MODELING GUITAR
FLOOR PROCESSOR WITH A
BUILT-IN DIGITAL
8-TRACK RECORDER...

IS NOW AVAILABLE AT A
DIGITECH DEALER NEAR YOU.



Digitech
The Power to Create

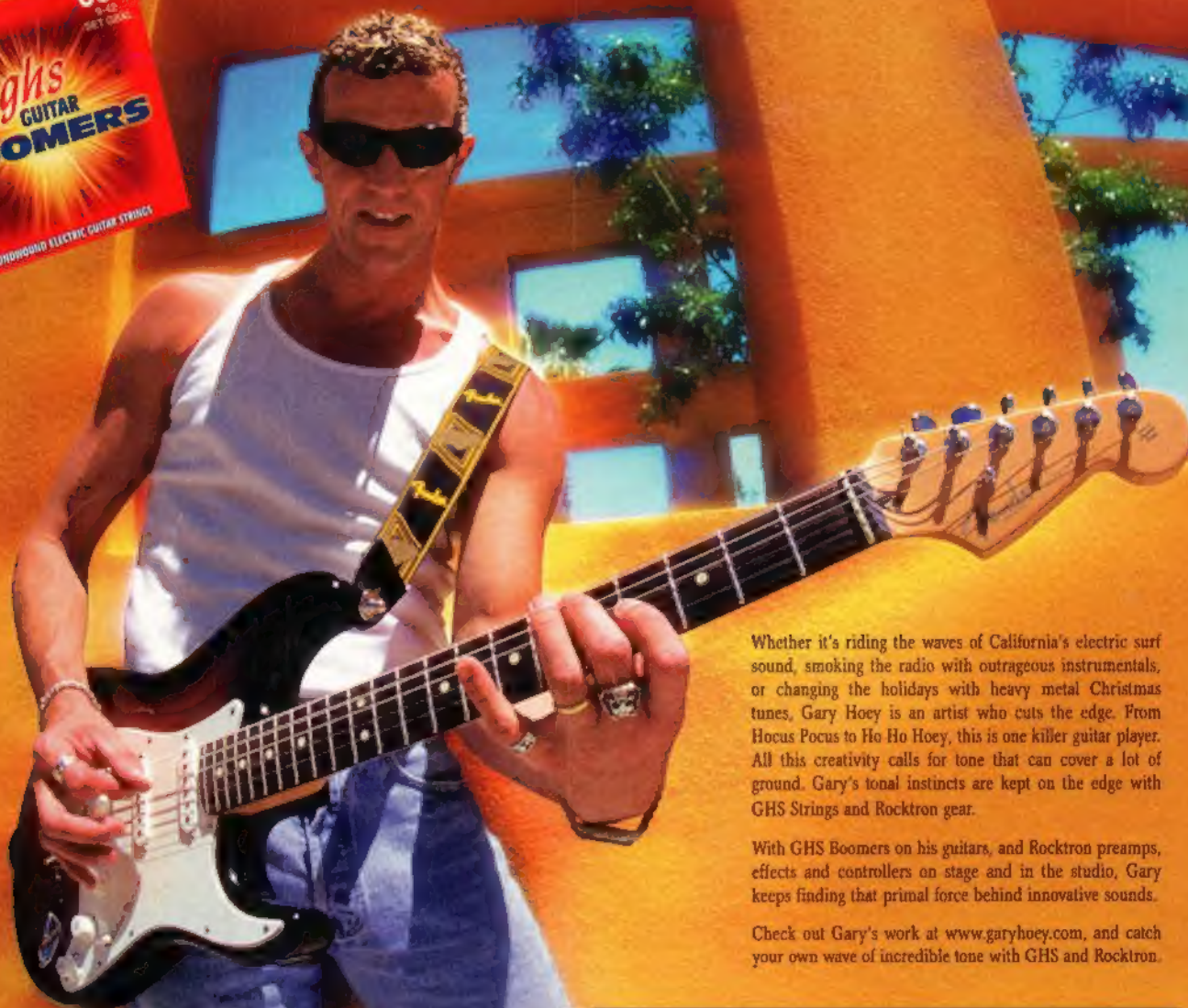
Come to www.digitech.com/gw and
register to win free stuff.

Digitech • 8760 South Sandy Parkway • Sandy, Utah 84070 • 801-566-8800

ROCKTRON
TECHNOLOGY FOR GUITARISTS

ghs
strings

GETTIN' HEAVY WITH HOEY



Whether it's riding the waves of California's electric surf sound, smoking the radio with outrageous instrumentals, or changing the holidays with heavy metal Christmas tunes, Gary Hoey is an artist who cuts the edge. From Hocus Pocus to Ho Ho Hoey, this is one killer guitar player. All this creativity calls for tone that can cover a lot of ground. Gary's tonal instincts are kept on the edge with GHS Strings and Rocktron gear.

With GHS Boomers on his guitars, and Rocktron preamps, effects and controllers on stage and in the studio, Gary keeps finding that primal force behind innovative sounds.

Check out Gary's work at www.garyhoey.com, and catch your own wave of incredible tone with GHS and Rocktron.

GHS Strings
1(800)388-4447
www.ghsstrings.com

Rocktron
1(800)432-7625
www.rocktron.com

GHS Corporation 2813 Wilber Ave. Battle Creek, MI 49015



electro-harmonix

SOULFUL TUBES FOR THE STARS

12AX7EH

Forget about Telefunken! The 12AX7EH provides high gain with ultra low noise and detailed, musical tone that rivals the most desirable NOS types. Unique spiral filament eliminates filament to cathode induced hum common on amps that use AC on the filaments.



6V6EH

Sweet, singing tone for high plate voltage amps! The all-new 6V6EH combines a specially developed cathode coating, careful alignment of the grids and tri-alloy plate material to create a rugged, wonderful sounding 6V6 that performs flawlessly up to 475 volts. Perfect for high plate voltage amps like the Fender Deluxe Reverb™.



6L6EH

Better than the RCA! Modeled after the vintage RCA 6L6GC "blackplate", the 6L6EH features larger plate dimensions and improved grid structure for increased power handling capabilities. Also features mica spacers with metal springs to eliminate tube rattle and microphonics. The 6L6EH offers tone and performance superior to any other 6L6 or KT66 type.



EL34EH

Mullard reincarnated! With the new EL34EH, Marshall™ amp owners can recreate the balanced tone, deep, tight bass, sweet mids, and well-defined highs of the original equipment Mullards. Innovative design and precision construction give the EL34EH exceptionally smooth tone and an ideal balance of pleasing even-order harmonics while virtually eliminating undesirable odd-order harmonics.



www.ehx.com

Available at leading music stores and service shops throughout the world!

The Rebirth of a Legend

DC150

Standard Features:

- Double cutaway neck through body
- All Mahogany neck and body with a figured Maple Top
- Rapid Play™ 22 fret fingerboard
- Carvin Classic Series C22 Humbuckers
- Countless options to choose from
- DC150 prices start at \$699
- Built to order direct from the Carvin Custom Shop

carvin.com/DC150

Hear it online at:

carvin.com/lamroom

MADE IN
USA

DC150 pictured with:
Optional AAA Flamed Maple Top
Optional Abalone Block Inlays
Optional Gold Hardware

DC150 pictured with:
Standard Figured Maple Top
Optional Tobacco Sunburst Finish

CARVIN

is ORDER OF THE FREE GAYLON

800-422-3333 carvin.com

170 E. 15th St. #1000 DIRECT MUSIC STORE

San Francisco, CA 94103

Free Gear Giveaway

SANTANA™

SE



© 2001 PRS Guitars / Photo by Robert Luk

"Pleasure"
Pain for Pleasure

"Baksh"
Baksh

380 Lee Canoe Circle, Stevensville, MD
www.prsguitars.com

Guitar Player

ISSUE 387 • VOL. 38 NO. 3 guitarplayer.com

Toolbox

- 22 **The Edge's Explorer setup, Rodney Jones talks session survival, Brad Gillis breaks down his "Sister Christian" solo, David Garza's guitar etiquette for savvy songwriters, Slayer's brutally heavy road rigs, and more!**

Profiles

35 Cracker

Johnny Hickman waxes eclectic on *Forever*. BY SHAWN HAMMOND

39 Warren Haynes

The Gov't Mule guitarist's star-studded tribute to a lost bandmate. BY SHAWN HAMMOND

43 Robben Ford

With one foot firmly in the blues, the fusion legend stretches out on *Blue Moon*. BY ART THOMPSON

49 PICKUPS

Bad Religion, Guitar Shorty, and Vinnie Moore.

57 BUZZ

Hadacol, Kelly Richey, and Hoobastank.

Features

64 ZAKK WYLDE Repeat Offender

After a six-year hiatus, the bull's-eye bad boy of the guitar rejoins forces with Ozzy. Extra! Tech Sean Paden breaks down Wyld's wild live rig. BY ION CHAPPELL

70 INCUBUS This Year's Model

It took ten years, but Mike Einziger and his band are poised to take over the modern-rock world. BY MATT BLACKETT

78 LESSON Puttin' the Breaks on the Blues

Make a grand entrance, end on a high note, or launch into a big solo with these show-stopping blues cadenzas. BY JUDE GOLD

92 COVER FEATURE George Harrison

A heartfelt farewell to the man who played timeless parts, wrote classic tunes, and single-handedly introduced the rock world to Eastern music. Plus, recollections and tributes from Les Paul, Brian May, Steve Lukather, Andy Partridge, Brian Setzer, and many more. BY MICHAEL MOLENDRA

MEGA-GIVEAWAY FROM YAMAHA! p.112



114



92

Bench Tests

114 Board Games

The lowdown on four pedalboards. BY JOE GORE

122 Shrine of Power

Budda Superdrive 80 Series II. BY ART THOMPSON

125 Gizmo Alert

Korg Pandora PXR4. BY JOE GORE

127 Neo Traditional

Dean EVO Premium BY SHAWN HAMMOND

133 Chorus of Approval

Fulltone Choralflange and Visual Sound H2O. BY JOE GORE

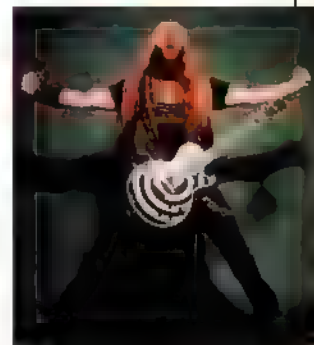
140 Chops Builder

Whole-Tone Helper
BY JUDE GOLD

Portable Harmonics
BY MATT BLACKETT

35th Anniversary Classic
Column: Larry Coryell

Reader's Challenge



64

Departments

- 12 Soundhole
- 19 Feedback
- 30 New Gear
- 63 Industry Insider
- 146 Classifieds
- 151 Advertiser Index
- 152 Encore: Johnny Winter, classic interview, 1974

Soundhole Sometimes It Sucks to Grow Up

For many in my age group—a demographic blip forged by flower power, the sexual revolution, and the Me Generation—living in a world with two less Beatles is a daunting and depressing reality. It's even worse if you're a guitarist, because losing George Harrison probably means saying goodbye to the chap who first thrilled you into exploring the instrument you adore. And his legacy goes even deeper than that. The Beatles not only showed a generation how cool it was to be in a band, they also opened the Pandora's Box of tone to non-musicians who didn't know the timbral difference between a Les Paul and a Stella. Suddenly, newly aspiring players were interested in how the Beatles made their *sounds*, and they looked to their instruments for guidance. This phenomenon was beautifully ex-

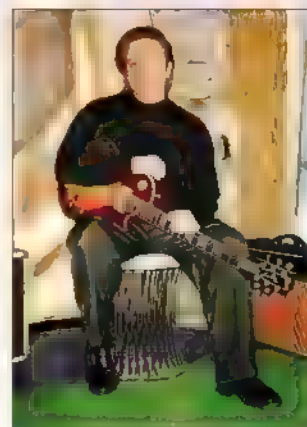
pressed by Fred Gretsch, who—when interviewed for this month's cover story—said, “The day after the Beatles played the Ed Sullivan Show on February 9, 1964, everyone knew eight names: John, Paul, George, and Ringo and Gretsch, Rickenbacker, Hofner, and Vox.”

Of course, Harrison's essential imprint on guitar culture and guitarcraft challenged us to deliver an adequate “guitar story” to *GP* readers. It wasn't lost on us that Harrison's life would be tirelessly rehearsed by the straight-news media, MTV and VH1, music publications, and pop mags such as *People*. Adding to the stress was the fact that Harrison didn't do many interviews specifically oriented to his technique and his gear. He sat down with *GP* in '87, and that interview remains one of his few in-depth discussions about *playing* guitar. Happily, we

can offer you excerpts from that November 1987 article.

In that same issue, we ran a photo essay on Harrison's guitars. When *GP* Art Director Richard Leeds checked our Harrison file in preparation for this month's story, he found a small manila envelope with “Guitars” written across it. Inside were the actual photos taken by Harrison himself at his English estate with a simple camera. (The date—8-22-87—is imprinted on the shots.) It was a thrill to hold those pictures in my hands, and we've reprinted a few for you, along with Harrison's quips on his favorite instruments.

It's a big “duh” that our tribute to Harrison is one of those stories we didn't want to write. He was a *young* legend, and although he kept to himself in recent years, it was comforting knowing that, every once in a while, he might lay



some magic on us. (*GP* had tried since 1998 to schedule an interview, but his office contact, Linda Arias, always very kindly explained we'd have to wait until his new album was completed.)

I'm probably not alone in missing the naive power of Beatlemania and the dorky but beatific promise of “Love, love, love.” Let's be thankful that Harrison's work is an eternal reminder of something bigger.

—MICHAEL MOLENDA

Godin
New Guitar
Concepts

**The Godin Performance Series.
Serious tools for working musicians.**

Godin Guitars are crafted in Canada and assembled by hand in New Hampshire.

www.godinguitars.com



Introducing the 606 for guitar and 607 for bass.

Think of them
as Zoom on steroids.



Now available over the counter.

ZOOM
CATCH US IF YOU CAN

The Zoom 600 Series Pedals

For more about Zoom, click to www.samsontech.com or email info@samsontech.com.

*The 606 and 607 have MSRP's of \$174.99 each. Available at your dealer for the prices above. ©2002 Samson

Imagine the possibilities

What if you could design your own guitar?
What if you could choose how your guitar
plays, how it sounds, even if it looks like

Now you can.

Zion Guitar Technology is an
innovator in providing guitarists with
custom-built instruments matched
to individual players' desires.

Visit our website at www.zionguitar.com
today to order your own
custom guitar.

Zion

Handcrafted String Instruments Since 1994

ZION GUITAR TECHNOLOGY 7401 27th Avenue, Suite 100, Boulder, CO 80501

Guitar Player guitarplayer.com

A MUSIC PLAYER PUBLICATION

EDITOR IN CHIEF: Michael Molenda

SENIOR EDITOR: Art Thompson

ASSOCIATE EDITORS: Matt Blackett, Darrin Fox

ASSISTANT EDITORS: Shawn Hammond,
Jude Gold

GROUP EDITORIAL ASSISTANT: Larissa Gamarra

MANAGING EDITOR: Emily Fasten

MUSIC EDITOR: Jesse Grass

NASHVILLE EDITOR: Rusty Russell

NEW YORK EDITOR: Lisa Sharken

CONSULTING EDITORS: Craig Anderton,
Andy Ellis, Joe Gore,
Tom Wheeler

PUBLISHER: Barbara Seerman

ASSOCIATE PUBLISHER: Dave Arnold

ART DIRECTOR: Richard Leeds

ASSISTANT ART DIRECTOR: Tuc Krueger

MUSIC COPYIST: Elizabeth Ledgerwood

STAFF PHOTOGRAPHER: Paul Haggard

ADVERTISING DIRECTOR: Deirdre Jones

ADVERTISING ACCOUNT MGR.: Michael Montgomery

CLASSIFIED AD MANAGER: Amy Miller

THE MUSIC PLAYER GROUP

VICE PRESIDENT/GENERAL MANAGER: Allen Wald

GROUP PUBLISHER: Brian Courtney

EDITORIAL DIRECTOR: Michael Molenda

PRODUCTION: Denise Denis (Production Manager)

CIRCULATION: Cheri McElroy (Senior Circulation Manager),
Pam Santoro (Newsstand Sales & Marketing Manager),
Paula Johnson (Fulfillment Manager), Rosario Perez
(Assistant Circulation Manager), Maribel Aleman (Assis-
tant Circulation Manager)

MARKETING: Brad Kasser (West Coast Marketing Manager),
Danielle Ciardullo (East Coast Marketing Manager)

REPRINT COORDINATOR: Stella Valdez

ADVISORY BOARD

Will Ackerman, Jeff Baxter, Liana Boyd, James Burton, Jim
Camporongo, Eric Clapton, Larry Coryell, Herb Ellis, Bud-
dy Emmons, Dan Erlewine, Billy Gibbons, George Gruhn,
Sharon Isbin, Henry Kaiser, B.B. King, Albert Lee, Paco de
Lucia, Steve Lukather, John McLaughlin, Les Paul, Vernon
Reid, Brent Rowan, John Scofield, Juan Serrano, Brian
Setzer, Lani Stern, David Torn, Steve Vai, Doc Watson,
Johnny Winter

UNITED ENTERTAINMENT MEDIA, INC. A CMP INFORMATION COMPANY

PRESIDENT: Paul G. Galla SENIOR VP: Martin Porter
CFO: Lori Sganbini CONTROLLER: Doug Kramman

PLEASE DIRECT ADVERTISING AND EDITORIAL INQUIRIES TO:
GUITAR PLAYER 2800 CAMPUS DR. SAN MATEO, CA 94403,
(650) 513-4400; FAX (650) 513-4646. guitarplayer@musicplayer.com

GUITAR PLAYER and FRETs are registered trademarks of United Entertainment Media, Inc., a CMP Information Company. All material published in GUITAR PLAYER is copyrighted © 2001 by United Entertainment Media, Inc., a CMP Information Company. All rights reserved. Reproduction of material appearing in GUITAR PLAYER is forbidden without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos or artwork. Vol. 36, No. 3. For subscription orders, inquiries and address changes, write Box 58590, Boulder, CO 80322 or phone 800-789-3899 (Colorado and outside the U.S. 303-678-6475). For back issue orders and inquiries, phone 800-444-4881 (outside the U.S. 785-84-1631).



D'Addario®

XL®

ELECTRIC GUITAR STRINGS
NICKEL WOUND • REGULAR BRIGHT GAUGE

.010 • .013 • .017 • .026

.036 • .046

EXL110



*"I've never used
anything other than
D'Addario Strings and
neither should you."*

Brad Delson - Lead Guitarist, Linkin Park

LINKIN PARK

Brad plays D'Addario EXL110 7 string sets live on stage and on Linkin Park's Warner Bros. release, *Hybrid Theory*.

HYBRID THEORY

D'Addario®

The Player's Choice

PO Box 290 • Farmingdale, NY 11735
www.daddario.com



iGuitar®

Think outside the frets.

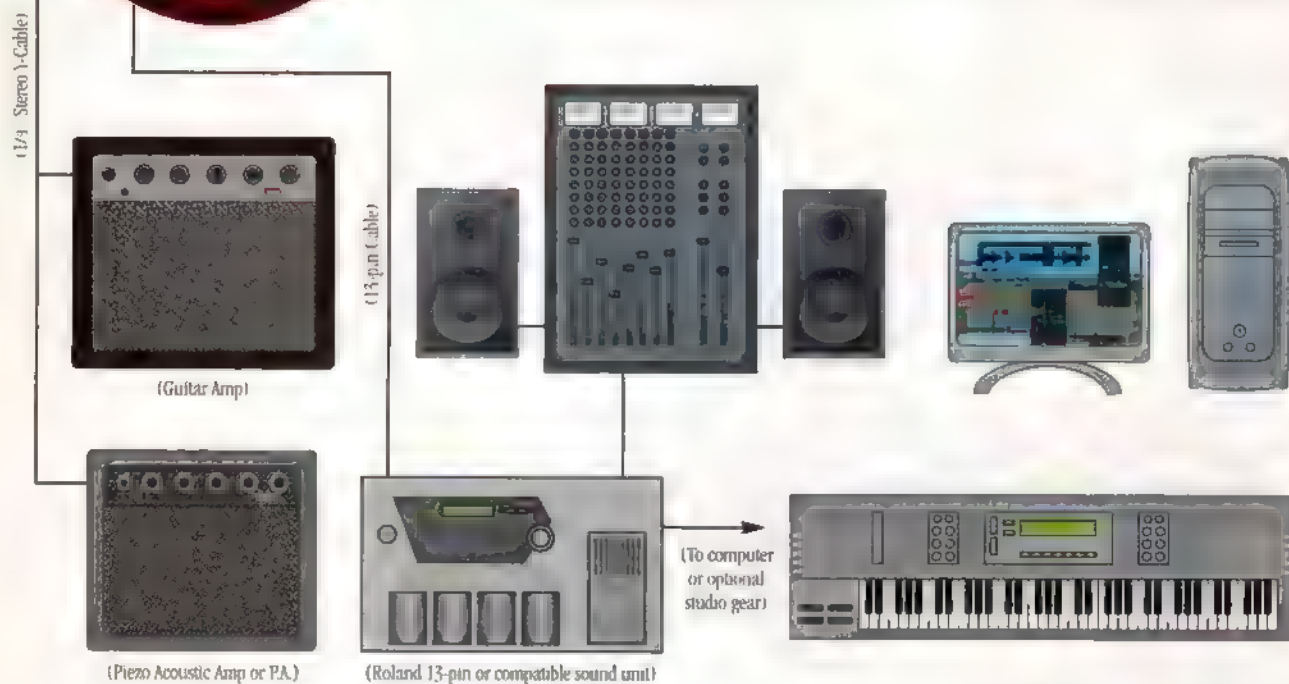
Try one of these...



Featuring:

- **Magnetic:** Seymour Duncan pickups with coil tap for a wide variety of incredibly versatile harmonic rich tones!
- **Acoustic:** RMC Piezo for authentic warm "True Acoustic" tone *The Piezo Smile!*
- **Fun:** RMC 13-pin access to your Roland or compatible sound device, personal computer with recording studio/notation software or external keyboard

...and experience the creative possibilities!



i2000
series

Brian Moore Guitars®

v. 845.486.0744 • f. 845.486.0745 • i. www.brianmooreguitars.com • e. info@brianmooreguitars.com

Mailing Address: Brian Moore Guitars, Inc. • P.O. Box 540 • LaGrangeville, NY 12540-0540

Shipping Address: Brian Moore Guitars, Inc. • Town of LaGrange • 60 Firemens Way • Poughkeepsie, NY 12603

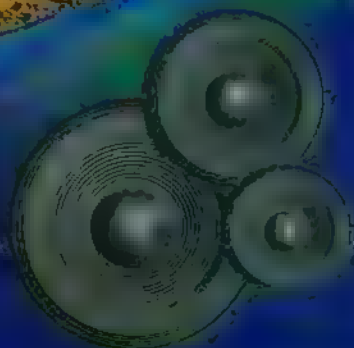


HOTROD

your **COMBO**



...because they're ultra-efficient so they make
...power. They're tough like—they'll always
...when you're in that mood for rocking the house.
...because they've been fine-tuned by guitar finatics like you.
If you want a hotrod design combo of customize your favorite cabs, choose
Eminence Loudspeakers. Old cabs don't die, they just get louder.



EMINENCE

THE INDUSTRY STANDARD. ANYTHING BUT STANDARD.

from all good music stores www.eminence.com



A LA CARTE

The Original Cryogenic (frozen) Blue Steel Cocktail, more strength than normal, 430 stainless steel wrap—added finger of playing time & tonal life.

The New Cryogenic (frozen) NPS Steel, 8% Nickel Plated Steel outer wrap, unmatched balanced sound—straight up premium bass string.

BOTTOMS UP! 800 800-1008

Feedback

More Cheese for Our 35th B-day!

I've played guitar since age eight, and I grew up around the world as an army brat. My first lesson was in 1970, and I've never stopped playing or learning. Seeing the past covers of *Guitar Player* in your "Elements of Style" article (Jan. '02) brought tears to my eyes. To look back at those covers and remember those times and sounds and guitarists! What a force you've been in my life, and thank you so much for letting me grow up on you. Here's to another 35 years!

Stephen Friedt
New Orleans, LA

I've been a subscriber for some years now, and it's high time I finally write to tell you GP is the best mag on the market. I think there is a fair balance between contemporary and classic material, and both are always very competently written. However, I must say the first thing I read every month is the "Soundhole" column. Your comments are always heartfelt and inspiring regarding this historical art form.

Thank you also for the sidebar on John Cipollina [Toolbox, Jan. '02]. While other ax-meisters from the classic rock years have influenced my playing, Mr. Cipollina has always struck me as having one of the most unique and recognizable sounds of the '60s. I'll never forget hearing "The Fool" for the first time on a late-night AOR station way back when. It sent chills down my spine—and still does. Keep up the great work. All the sample copies I've received from your competition have had a card sent back to them with the word "Cancel" on it.

John Navroth
Kirkland, WA

You'll probably catch hell for putting long dead Hendrix on the cover for the beginning of 2002, and I can understand the criticism. However, as a diehard Hendrix fan I can never get enough. The Buchanan piece and the captions of the pictures of Jimi just reinforced for me what I've always known: Jimi was truly unique.

Victor Brown
Flint, MI

Roy Buchanan

Ever have one of those great gigs? The kind where the notes drip from your amp like molasses, the club is packed, and the smoke covers the air like gauze? On the drive home, you think, "I'm the man—no, I'm the king!" Then you throw Roy Buchanan's first CD into the stereo. Suddenly you realize it's time to practice more, and stroke your ego less. If Roy can't humble you, nobody can.

Jeff Miles
via Internet

Farewell to George

We lost a great one on November 29, 2001. George Harrison's body died in Los Angeles, but the warmth from his heart, and the sound that burst from his hands will live on Goodbye, George, and thank you for spending 58 years with us.

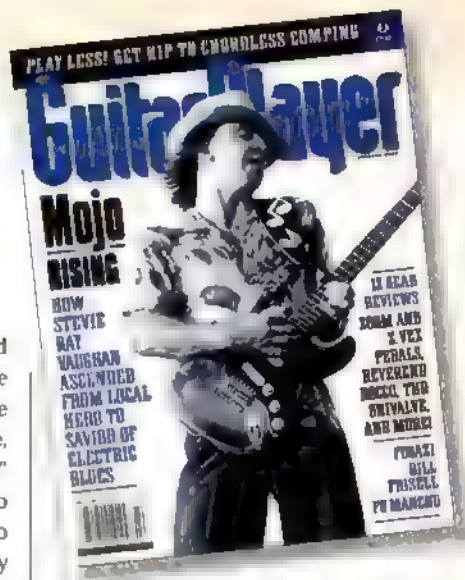
David Wonpu
Las Vegas, NV

There are plenty of guitar players that may have been more influential, but it's George Harrison that I have to thank for my getting involved with the guitar in the first place. For the record, these Harrison-isms are what will stay with me for the long haul: the sweet guitar playing on "And I Love Her," the Latin-esque guitar on "Devil in Her Heart," "Till There Was You" (wow!), the 6th and 6/9 chords at the end of the early records, the sitar, and the sound of that guitar! Of course, every generation has something special about it, but I can't help feeling that while growing up in the '60s something very special was happening. Thank you, George.

Alex Rogowski
Detroit, MI

I had the great fortune to meet and have dinner with George and Ravi Shankar while celebrating the 75th birthday of tabla maestro Alla Rakha in 1994. It was certainly a testament to George's depth of love for Indian music that he traveled all the way from London to Los Angeles to honor Rakha.

I will always remember George's excep-



tional warmth and terrific sense of humor. Even though I am a fellow guitarist from the south of England, he kept insisting that I was from Scotland, admonishing that there was something "particularly Scottish" about me!

As a student of North Indian classical music for many years, I felt very privileged to have shared that time in the company of this great man who had inspired me as a teenager, and who had accomplished so much in opening up eastern music to the west. George will live on in our hearts, and will always remain a guiding light and inspiration.

Anthony Hindson
San Anselmo, CA

OOPS!

In our review of the Bad Cat Black Cat 30R ["Bad to the Bone," Dec. '01] we mistakenly reported that Matchless Amplifiers is no longer in business. They are again alive and well (albeit without Mark Sampson's participation) at 8423 Wilshire Blvd., Beverly Hills, CA 90211, (310) 481-8231, matchlessamplifiers.com. Sorry for the oversight!

In our November, '01 Fretwire, we misprinted the contact number for the Musician's Assistant Program (MAP). The correct number is (888) 627-6271.

Address correspondence to Feedback, c/o *Guitar Player*, 2800 Campus Dr., San Mateo, CA 94403, or e-mail us at guitplyr@musicplayer.com. GP regrets that until the advent of the 40-hour workday we will not be able to answer every letter.

INTRODUCING VOX WHAT A MODELING

WHEN WE SET OUT TO CREATE VALVETRONIX, THE GOAL WAS CLEAR: design a modeling amplifier that sounded and felt great. A versatile amp that could superbly re-create every detail and subtle nuance of a collection of the world's most sought after guitar amplifiers.

We realized that reaching this goal wouldn't be easy. That it would require top-notch digital technology plus a tube power amp capable of modeling the power amp sections of a ton of classic and modern tube amplifiers. We knew it would take more than our own guitar amplification expertise. We also needed the skill and experience of a high-tech equipment innovator. From this need the collaboration between VOX and Korg's ToneWorks division was born.

Together, VOX and ToneWorks have created Valvetronix—the ultimate, hybrid digital modeling amplifier that sounds, feels and operates like a traditional tube amp. The 60 Watt 1 x 12 AD60VT and stereo, 120 Watt 2 x 12 AD120VT sound just like sixteen of the finest classic and modern tube guitar amps—with no compromises or excuses.

THE FRONT END, WHERE IT ALL BEGINS!

The preamp sections of the AD60VT and AD120VT Valvetronix combos rely on Korg's proprietary REMS™ technology (Resonant structure and Electronic circuit Modeling System). REMS accurately replicates the complex circuitry in each of the modeled amplifier's signal paths, re-creating the exact tonality of those amps. Even their unique tone-stack networks have been reproduced precisely, ensuring that the Valvetronix' tone controls interact exactly as the ones on the amps they're modeling.

VALVE REACTOR™ TECHNOLOGY: THE BIG DIFFERENCE.

The power amp section—as well as the relationship and interaction between the output tubes, output transformer and speakers—is a critical part of any great tube amp. To model 16 different, legendary amplifiers, the Valvetronix' power amp has to actually change itself for each and every one.

How did we do this? By inventing a new type of modeling, tube, power amplifier. Our patented Valve Reactor power section consists of a tube power amp with an output transformer that is electronically coupled to a solid-state power circuit in such a way that the all-important relationship between the output tubes, output transformer and speakers is unaltered.



AD120VT

OPTIONAL VC-4 FOOT CONTROLLER



VALVETRONIX: AMP SHOULD BE.



Valve Reactor technology also has the ability to switch automatically between Class "A" and Class "AB" depending on the amplifier it's modeling. It can even select whether or not a model will have a negative feedback loop, as well as how much and what kind of feedback there will be. This adds immensely to the overall accuracy of the model's sound and feel, because you just can't accurately model a Class "A" amp that doesn't have a feedback loop—like an AC30 for example—with Class "AB" circuitry and all kinds of feedback. This is something the competition doesn't seem to grasp.

VOX's Valve Reactor technology enables the new AD60VT and AD120VT to produce the high dynamic range associated with traditional tube amps—something most solid-state power amps

simply can't do! And, because their output power can be configured exactly the same as the amps they're modeling, the AD60VT and AD120VT also do a better job of capturing the sound and feel of the amps being modeled.

VERY COOL EFFECTS BUILT-IN.

The 21 effects in the AD60VT and AD120VT aren't an afterthought. Each one is a carefully crafted model of one of a variety of coveted classic and popular effects. These include 10 stomp-box models that appear before the amp models, driving the preamp in the same way they would in a traditional setup.

The new Valvetronix combos also feature Modulation, Delay and Reverb effects sections, all of which can be used simultaneously. Just like in a pro guitar amp/rack set-up, these effects sit between the preamp and power amp sections.

THE REAL DEAL.

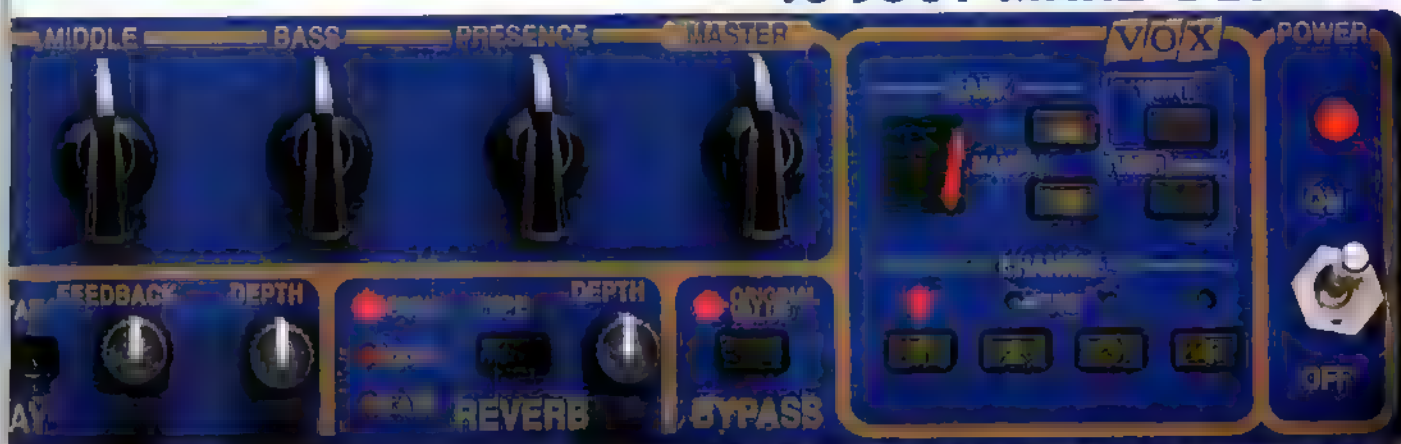
The VOX Valvetronix AD60VT and AD120VT give to guitarists what they've always wanted in a modeling amp—the authentic feel and genuine sound of the world's most sought after tube amplifiers! This, plus a multitude of great sounding effects, make Valvetronix the only choice for guitarists who play for real.



AD60VT

For more info go to www.voxamps.co.uk

EVERYTHING ELSE IS JUST MAKE-BELIEVE



© 2004 Vox Amps. New York, New York. All rights reserved. For more information, contact: 1-800-828-8888 or www.voxamps.co.uk

TOOLBOX

> > > ESSENTIAL INFO FOR GUITARISTS

FRETWIRE*

FLIGHTLESS FLYING V: With the help of science teacher Scott Rippetoe, 11 students at the Academy of Science and Technology in Conroe, Texas, have constructed what was recently confirmed by the *Guinness Book of World Records* as the world's largest playable guitar. Modeled after a 1967 Gibson Flying V, this super ax is a little large for flight, at 43' 7 1/2" long, 16' 5 1/2" wide, and



2,244 lbs. With its 24"-wide neck, the V required all 12 members of the construction team to play the opening chord to the Beatles' "Hard Day's Night." Rippetoe is confident, however, that, with practice, four people could easily play most chords. To view the bitchin' behemoth, check out gibson.com. . . . **BIG TALENT, SHORT LIST:** The first annual Shortlist Prize for Artistic Achievement in Music was handed out to Iceland's experimental rock group *Sigur Ros* for their album *Ágætis Byrjun* at a November 19, 2001, award ceremony in Los Angeles. Modeled after the U.K.'s Mercury Prize, the award was open to artists whose albums were released after June

> PAWNSHOP PRIZE

As with other European countries, Italy responded to the '60s pop-music boom by cranking out electric guitars by the jillions. Many of these models were made by accordion manufacturers that had distinct ideas about guitar design. Take this Elli Sound, for example, which was a product of the Crucianelli company—one of the primary producers of plastic-covered guitars in the '60s. Featuring a spruce body with a severe, two-tone brownburst finish, the Elli Sound is accented by a plastic pickguard that resembles a slice of petrified wood. The wooden, wine barrel-shaped volume and tone knobs aren't stock (they're automobile accessories added by a previous owner), but they complement the guitar perfectly.

The Elli Sound's sliding, accordion-style pickup switches provide all the standard options—in-
fading, "off"—and the two single-coil pickups are shielded by nickel-plated metal covers. The bridge is adjustable for height and intonation, and the

Elli Sound

tremolo is a detune-only type that uses a rolling bar/tailpiece attached to a powerful return spring. Like many early European electrics, the Elli's long headstock is fitted with open-gear tuners.

The three-piece bolt-on neck has a round shape that fills your hand like a bocce ball. The zero fret—a typical detail of the period—is roughly hewn, but the other 21 frets are well shaped and finished. Thanks to a fairly low action, the guitar plays quite well. It sounds good, too. The pickups offer bright, spunky clean tones, and they're capable of risotto-thick distortion when pumped through a good tube amp. The Elli Sound stands up to impressive volume without squeals, but the pickup switches don't inspire much confidence—you can change settings by simply shaking the guitar!

Purchased by its current owner for \$250, the Elli Sound is a reminder of how undervalued many vintage Euro guitars remain. More than just a wall hanger for a room or a drabable-white trailer, the Elli Sound is a satisfying player and a hip example of Italian styling.

—ART THOMPSON

Guitar courtesy of Terry Carleton.



> LIVE WIRES Kerry King and Jeff Hanneman

Few bands wield raw power on the level of Slayer—the band that set the standard for speed metal. On tour in support of their latest album, *God Hates Us All* (American), Slayer guitarists Kerry King and Jeff Hanneman perform material from their 20-year repertoire using several guitars with different tunings and string gauges.

King's road arsenal includes five B.C. Rich guitars: a King V (with EMG 81 and 85 pickups, an EMG 20dB boost circuit, and a Kahler tremolo), a 7-string War Tribe (with DiMarzio humbuckers, the EMG boost circuit, and a Floyd Rose Low Profile bridge), and a King V, a Tribal V, and a War Tribe (each outfitted with EMG 81 and Fernandes Sustainer pickups, the EMG boost circuit, and a Kahler).

Hanneman's munitions include three custom-built ESPs and a late-'80s Jackson Soloist—all of which have EMG 81 and 85 pickups and Kahler tremolos. King and Hanneman both use D'Addario strings and medium-gauge D'Andrea rounded-triangle picks.

For the majority of the band's set, King and Hanneman play in standard tuning, but detune to *D#* (these guitars are strung with .009-.042 strings) or *C#* (strung with a .009-.046 set). To counterbalance the lows from King's 7-string (strung with a .010-.056 set), Hanneman uses two lowered tunings on his 6-strings: the *C#* tuning with the low *E* string dropped to *B* (strung with a .010-.056 set) and *A#* standard (strung with a .013-.056 set).

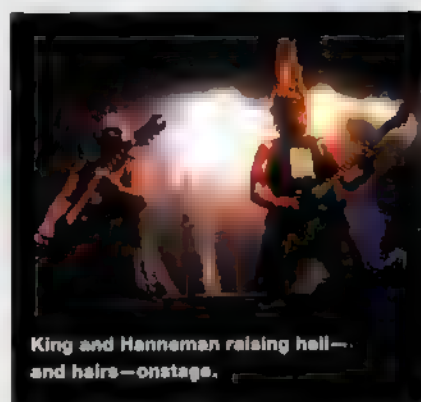
King's signal is sent to his rack via Nady

950GS wireless systems. Two transmitters are used to facilitate guitar changes, and the two receivers are plugged into a Korg DTR-1 tuner. The tuner's main output goes to loop 1 of a Rocktron Patchmate switcher/Hush unit, which regulates a Boss RGE-10 graphic EQ and a Rocktron Hush Super C noise reduction unit. The output from loop 1 cascades into loop 2, which handles a rackmounted Crybaby wah (controlled from a remote pedal onstage). The output from loop 2 cascades into loop 3, and the output of loop 3 is Y-cabled to loops 8 and 9—which are routed to two Marshall JCM 800 100-watt Super Lead heads powering two Marshall 1960B 4x12 cabinets loaded with 75-watt Celestions. A Juice Goose Rack Power 200 supplies light and power, and a master mute switch silences the rig when desired.

Hanneman's signal goes from a Nady 950GS wireless to one side of a Whirlwind Selector A/B box (the other side has a standby cable in case of wireless failure). From there, Hanneman's signal travels to a Boss RGE-10 graphic EQ, a Rocktron Surf Tremolo pedal, a Yamaha SPX90 (for delay), and an Eventide H3000 S Ultra-Harmonizer. The outputs from the Eventide go through two Rocktron Hush Super C units and into a dual-Marshall head/cab rig just like King's. Rack power and light are supplied by a Juice Goose Rack Power 200.

—LISA SHARKEN

Thanks to T.J. Gordon and Matt Hartman for providing technical info.



King and Hanneman raising hell—and hairs—onstage.



Hanneman's rack o' doom.



Back in Black: Hanneman's Jackson and three ESPs.



King's bevy of B.C. Riches.



King's rack of destruction.

TOOLBOX*

>>> ESSENTIAL INFO FOR GUITARISTS

FRETWIRE*

30, 2000, and did not sell more than 500,000 copies. Finalists included **PJ Harvey**, **Beta Band**, **At the Drive-In**, **Tortoise**, and the **Dandy Warhols**. The winner was chosen by a panel of 15 industry luminaries that included **Beck**, **Macy Gray**, **Almea Mann**, **Dave Grohl**, **Trent Reznor**, **Lucinda Williams**, producers **Steve Lillywhite** (U2, Peter Dinklage, Morrissey) and **Ross Robinson** (Korn, Limp Bizkit), and others. . . . **WATCH WOMEN ROCK:** Coming to a PBS station near you this March is *Welcome*



Janis Martin, one of the *Women of Rockabilly*.

to the Club—*The Women of Rockabilly*, a documentary by Beth Harrington that tells the stories of '50s rockabilly stars **Wanda Jackson**, **Brenda Lee**, **Janis Martin**, and **Lorrie Collins**. The film, narrated by Roaseanne Cash, shows how these early feminists bucked the system, gained the respect of the male-dominated industry, and performed with the likes of **Johnny Cash**, **the Beatles**, **Elvis Presley**, and **Carl Perkins**. As the PBS publicity department points out: "While Donna Reed was baking, these gals were shaking!" . . . **PASSING NOTES:** **Michael Karoli**—guitarist, violinist, and

> CLASSIC RIFFS

Brad Gillis on "Sister Christian"

When Night Ranger hit the airwaves in 1982, Brad Gillis was already famous in guitar circles for having the guts to fill the late Randy Rhoads' shoes in Ozzy Osbourne's band. With his own group, Gillis established himself as a master of the whammy bar who could craft memorable parts with a huge tone. Nowhere are those skills more evident than on Night Ranger's 1983 smash, "Sister Christian."

To track the solo, Gillis played his main instrument—a heavily modified '62 Strat. "That guitar has a prototype PJ Marx humbucker in the bridge, and an original, stainless-steel Floyd Rose whammy with no fine-tuners," he says. "Mine is the third one Floyd built. Eddie Van Halen got the first one, and Neal Schon got the second."

Gillis plugged his Strat into a Mesa/Boogie Mk II head and a Greenback-loaded Marshall 4x12. The cabinet was miked with a Shure SM57 tilted slightly off-center. "I ran all the tone controls on six," he recalls, "and I cranked the preamp up to about nine with the master about halfway up. It was *loud*, because I knew I'd need a lot of sustain to pull the solo off. I always preferred cutting solos in the control room—rather than in the studio with the amp—so we had to crank the Urei monitors to generate feedback."

The dramatic "Sister Christian" solo has many Gillis trademarks, including slick whammy swoops, pinched and tapped harmonics, and tasty chromaticism. "It starts at the 2nd fret of the G string," he says. "I'm digging in hard, and using a metal pick to bring out the



Gillis burns on his mainstay Strat that sports an extra fret, original Floyd, built-in Nady wireless transmitter, and three switches for a wireless effects-switching system.

harmonics before landing on the 3rd-fret C on the A string. I tapped at the 15th fret to bring out the octave harmonic, then I raised it a full-step with the bar. The next note is a G at the 5th fret of the D string, but the bar is already raised, so it comes out as an A—which I release back down to G."

The second half of the lead break features huge melodic skips and a laid-back sense of space that heighten the excitement of the burning finale. "I wanted something special, so I tried to use the whole fretboard," says Gillis. "I deliberately let the solo breathe and I tried to exude emotion. The song made it to number four, and it has withstood the test of time. After all this time, I notice little things that I don't like, but I think it's a good representation of who I am as a player."

—MATT BLACKETT

SONGCRAFT David Garza

Although David Garza was feted as one of the year's heaviest singer/songwriters in Vanity Fair's 2001 music issue, he is a far cry from an introspective coffee-house poet. And he does way more than strum an acoustic guitar and sing aching ballads of loss and regret. For one thing, he worked his tail off building a following in Texas clubs. Then he put his money where his talent was by releasing more than ten self-produced CDs on his own indie label. Finally, he's a tone freak and home-recording fiend who loves layering guitar tracks with his '62 reissue Fender Jaguar, Gretsch Tennessee Rose, and Gibson Les Paul. His latest album is very appropriately titled *Overdub* (Lava/Atlantic).

—MICHAEL MOLENDRA

"The biggest thing a guitar player can do to enhance a song's melody is to calm down and leave space for the vocal," counsels Garza. "As heavy as Jimmy Page was as a guitarist, he was also incredibly sensitive. He knew the voice was the star of the song, and that his guitar was just a supporting actor. If the guitar is in sync with the vocal melody, then you're doing your job as a guitarist *and* as a producer. If this sounds simplistic, then why do so many bands continue to overwhelm the vocal with layers upon layers of rhythm tracks and counterpoint lines? They just don't get that 98 percent of the people who hear your record are listening to the voice—not a bitchin' guitar tone."

• • • • •

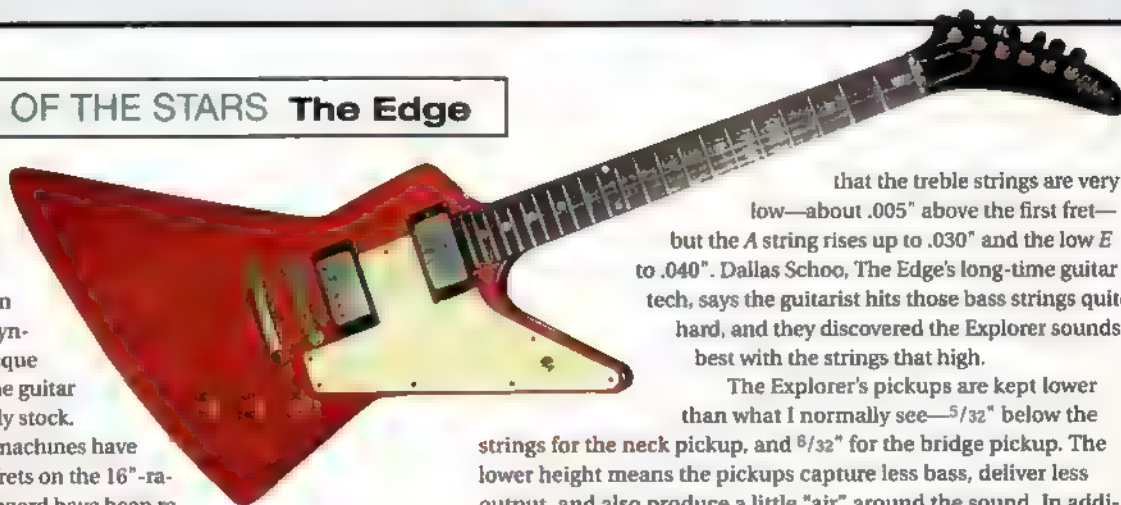


"The pop song has been deconstructed to death," says Garza. "Now I find that nonstandard song arrangements just sound formalized, boring, and completely unmoving."

SETUPS OF THE STARS The Edge

The 1976 Gibson Explorer The Edge bought new as a teenager was the first guitar he played in U2, and, for me, it is synonymous with the unique sound of its owner. The guitar has remained relatively stock. Gold Schaller tuning machines have been added, and the frets on the 16"-radius rosewood fingerboard have been replaced about three times with low and wide Dunlop 6130 fretwire. As the frets wear, they are leveled, rounded, and polished to add some life between refretting jobs.

The neck is quite straight, with only .005" relief. String height at the 12th fret is $\frac{6}{64}$ " on the treble side, and $\frac{7}{64}$ " on the bass side. An interesting point about the nut height (measured as the distance from the bottom of the unfretted string to the top of the 1st fret) is



that the treble strings are very low—about .005" above the first fret—but the A string rises up to .030" and the low E to .040". Dallas Schoo, The Edge's long-time guitar tech, says the guitarist hits those bass strings quite hard, and they discovered the Explorer sounds best with the strings that high.

The Explorer's pickups are kept lower than what I normally see— $\frac{5}{32}$ " below the strings for the neck pickup, and $\frac{6}{32}$ " for the bridge pickup. The lower height means the pickups capture less bass, deliver less output, and also produce a little "air" around the sound. In addition, The Edge has the tailpiece screwed down to the body—possibly to gain as much sustain as possible from the guitar.

Schoo strings up the guitar with Ernie Balls (gauged .010-.046), and winds about two-and-a-half turns of string around each post. He uses a mixture of hobby wheel lube and graphite to keep the strings from sticking in the bone nut.

—GARY BRAWER, brawer.com

TOOLBOX*

>>> ESSENTIAL INFO FOR GUITARISTS

FRETWIRE*

vocalist for the experimental German group **Can**—died November 17, 2001, in Essen, Germany, at the age of 53. Can was founded by Karoli and bassist Holger Czukay in 1966, and the group continued to produce albums until 1989—all the while influencing such big-name acts as **Talking Heads**, **Brian Eno**, **Sonic Youth**, and **Tortoise**. . . . **Norman Granz**, founder of Verve Records, died November 22, 2001, at the age of 83. Besides establishing what is now the world's largest jazz and adult-contemporary record label, Granz was also respected for his efforts to fight racism. During the '40s and '50s, when many industry professionals simply overlooked such incongruities, Granz insisted on paying performers equal wages and holding concerts only in non-segregated venues. Throughout his career, he worked with many of the biggest jazz legends of all time, including **Louis Armstrong**, **Count Basie**, **Duke Ellington**, **Dizzy Gillespie**, **Billie Holiday**, and **Ella Fitzgerald**. . . . **PICK UP PICKUP ARTISTS:** In September, **Seymour Duncan** released the first of its limited-edition CD compilations, *United by Tone*—which showcases artists associated with the company and features liner notes that detail gear used on each track (not just pickups). Volume 1 includes **Blink 182**, **Alien Ant Farm**, **311**, **Slash**, **Monster Magnet**, the **Rollins Band**, **Jennifer Batten**, **Jimmy Bruno**, and **Bill Frisell**. The CDs go for a mere \$3.50, and \$.50 from each sale will be donated to the September 11th Fund. For more information, click to seymourduncan.com. —EMILY FASTEN

> MY FAVORITE GUITAR PLAYER **Brian Setzer**



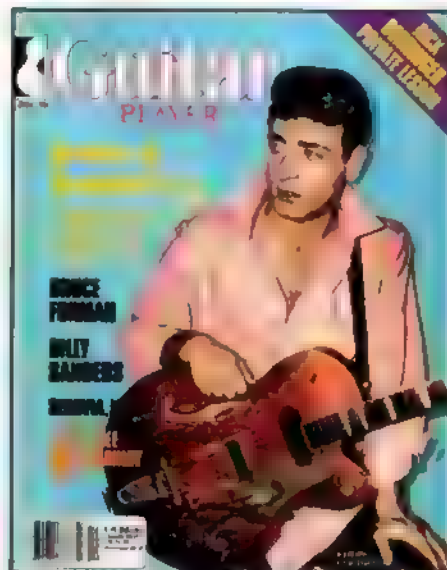
"The December 1983 issue was the first time I had seen the word 'rockabilly' in print, and I thought, 'Oh my god—we've been discovered!' And to have my idol, Eddie Cochran, on the cover was another home run. I'd never seen that really cool, hand-tinted picture before. I thought, 'The establishment *finally* gets it!' It was like we got a

slap on the back, and rockabilly was finally recognized as real music.

"The other thing that blew me away about that issue was that *GP* actually got Gene Vincent's reclusive guitar player, Cliff Gallup, on the phone. As far as I knew, no one had ever interviewed him, and that was so cool because he's an unsung hero to me, Jeff Beck, and a lot of other guys.

"To me, *Guitar Player* is the only guitar magazine that's not like *Hit Parader*. It's the guitar player's guide. I don't have to read about the latest ten-minute success story that may or may not be good. I get to read about guys who make it on their own merits. That's what has always impressed me. Congratulations on 35 years, *Guitar Player*—you guys deserve it!"

—BRIAN SETZER, DECEMBER, 2001



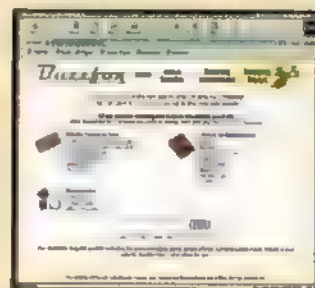
> SITE READING **Buzzfox.com**

Don't you hate it when you read about a pedal that seems really cool, but your local music store doesn't carry it? Enter buzzfox.com—an online stompbox outlet with a brilliant pedal-auditioning feature.

First, locate the pedal you want by clicking on a brand or an effect type. If there's a headphone-wearing wasp icon next to your choice, you can listen to a prerecorded lick through the pedal *and* tweak up to four preset control parameters to your heart's delight. Pedals from the same processing family all play the same riff, so you can really get a feel for how, say, an Electro-Harmonix Small Stone phaser sounds compared to a Guyatone PS3.

Although the site doesn't boast megastore brand variety, those available—models by Bixonic, Budda, Dunlop, Electro-Harmonix, Guyatone, Maxon, Voodoo Lab, and Z. Vex—are some of the coolest pedals in guitardom. And auditioning models is so quick and easy, you'll find buzzfox.com is the next best thing to plugging in.

—SHAWN HAMMOND



PERFORMANCE NOTES **Rodney Jones**

Veteran sideman and session guitarist Rodney Jones has played alongside such notables as Dizzy Gillespie, James Brown, and Michael Jackson. He's currently the house guitarist on NBC's *The Rosie O'Donnell Show*, and his funky new solo album is *Soul Manifesto* [Blue Note].

—SHAWN HAMMOND

What's the biggest lesson you've learned from being a sideman?

That you have to balance the art of creating music from the heart with the craft of earning a living.

What is typically a session player's major challenge?

You have to be able to look at a piece of music or a video image, and know the appropriate thing to play. You may be asked for something general—like a blues solo—or something very specific, like a solo in the style of Hendrix, B.B. King, or Stevie Ray Vaughan. You have to know what people mean when they make those requests.

Is there usually room to interpret?

What I'd play in those situations is totally different from what I'd play at home if I felt like playing the blues. When you're working as a sideman, the task is to help your boss realize his or her vision—which may not be what you think is the best musical choice.

Do you have any session survival tips?

You basically need a lot of common sense—but I've found that common sense is not so common. My biggest tip is what I call the five Ps: "Proper preparation prevents poor performance." Make sure your guitar is in good working order, and that you have new strings and all the tools you need to get through the gig. Also, be sure that you bring the right instrument. Don't take a Gibson L-5 if a Strat fits the music better. For live gigs, find out beforehand what you should wear. You don't want to show up in jeans and a T-shirt when everyone else is wearing a suit. Success in this business has as much to do with social skills as it does with musical skills. These are very basic concepts, but you'd be shocked by how many gigs guys lose because they just don't get it. I keep getting calls because people know I'll show up with the right stuff.

What gear do you usually bring to a gig?



Jones waxes soulful on his Mortoro hollowbody.

Most people you're working for don't really know how to write for the guitar, so they're usually imagining stock guitar sounds, and they don't care about your latest piece of gear. They just want you to make their music sound better. I use a Line 6 Flexitone or an AX-212 for most of my studio work, because I can switch from overdrive to a clean sound, or from a Marshall-like lead sound to a Roland JC-120 emulation just by hitting a footswitch. Are there differences between digital models and the real thing? Sure, but the average guy can't tell. Also, you have to learn how to get your sound out of any amplifier. I sound like me whether I'm playing through a Roland, a Fender Twin, a Line 6, or a Matchless. My ears tell me how to adjust my playing so that it sounds the way it's supposed to.

> **LEARNING CURVE** *Jump, Jive 'N' Swing*

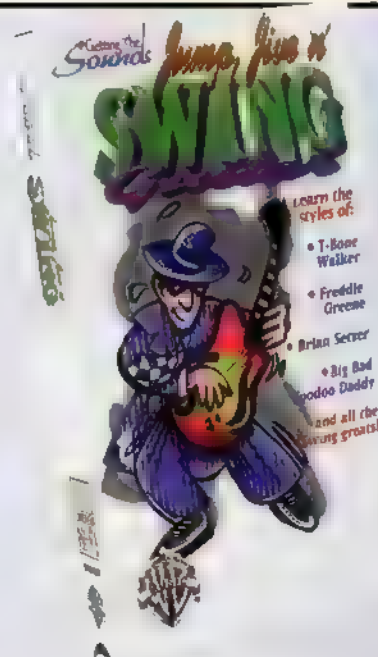
If you're ready for a swing-jazz/jump-blues revival on your fretboard, *Jump, Jive 'N' Swing* is right up your alley. Featuring instructional guru Keith Wyatt, this 60-minute video focuses on rhythm playing in the styles of swing legends Freddie Green and T-Bone Walker. (Despite claims on the cover, Brian Setzer and Big Bad Voodoo Daddy are not mentioned in the video.)

How does Wyatt teach heady chord progressions without prompting synaptic overload? Easy. He casually mentions chord names (which are flashed on the screen), shows you how to finger them, and strips them down to their swing-friendly basics. Heavy theory is left for another day.

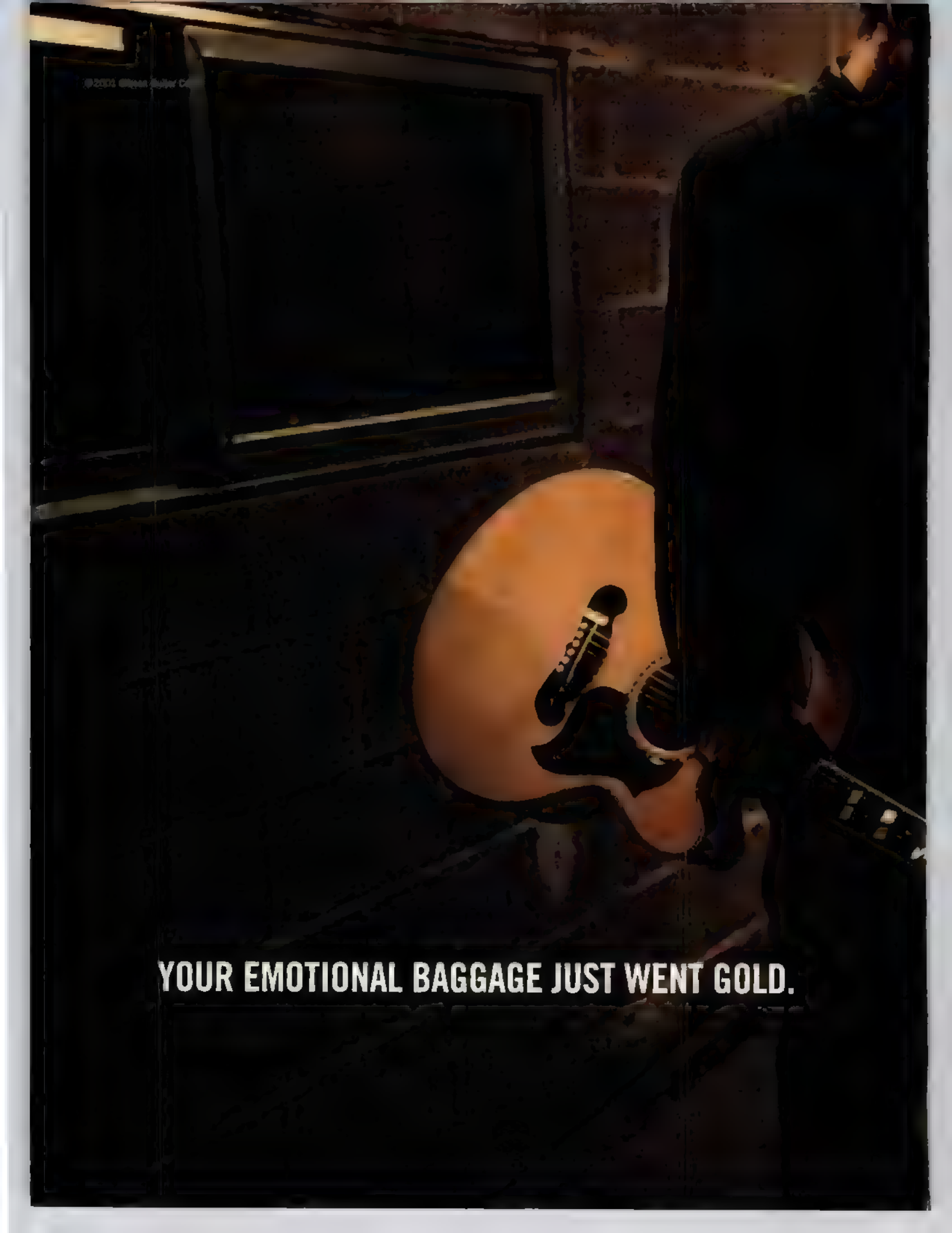
Wyatt also explains several approaches to playing swing with a band, and periodically demonstrates moves with a pianist, a drummer, a bassist, and a two-piece horn section. Unfortunately, the cameras flit between band members during the jams, instead of focusing on Wyatt's hands. All in all, Wyatt does a fantastic job of simplifying swing and jump blues, and he also throws in clever swing survival tactics, such as how to play at half tempo—and with sparser chords—when the band is waiting at a fast pace.

Warner Bros. Publications, 15800 N.W. 48th Ave., Miami, FL 33014; (800) 628-1528; warnerchappell.com.

—SHAWN HAMMOND



© 2001 Gibson Guitar Corp.

A gold Gibson Les Paul guitar is the central focus, positioned diagonally across the frame. The guitar's body is a bright, metallic gold, contrasting sharply with the dark, textured background. The neck and headstock are dark, and the fretboard is visible. The background appears to be a dark, possibly metallic or stone surface with some lighter, textured areas. In the upper left, there is a dark, rectangular shape that looks like a window or a doorway. The overall lighting is dramatic, highlighting the guitar's contours and the texture of the background.

YOUR EMOTIONAL BAGGAGE JUST WENT GOLD.



Gibson
PURE

You write what you know.
And we back you up with
tone and feel you can trust.
100 years of building them
by hand has seen to that.
1-800-4GIBSON gibson.com

New Gear

By Emily Fasten



1

1. KRAMER

The Striker AX-404C Double Neck (\$600) combines a 6-string acoustic with a 6-string electric, and features dual outputs, a maple top, maple necks, an alder body, and rosewood fretboards. The acoustic side has a Shadow SH-CA active acoustic system with individual tone and volume controls, a Shadow SH-095 piezo pickup, and a rosewood string-through bridge. The electric side is stocked with QuadRail humbuckers and individual tone and volume controls, as

well as a 3-way pickup selector. The Striker comes in translucent amber, black, green, and blue. Kramer, dist. by MusicYo, 1840 41st Ave. #102, Capitola, CA 95010; musicyo.com.

2. ROLLS

The RP252 (\$275) is a rack-mount, two-channel compressor/limiter/gate with variable threshold, ratio, attack, release, and output level controls for each

channel. Gating controls include gate threshold and gate release time, and a front-panel Stereo Link feature merges each channel's functions to provide equal processing for stereo signals. The rear panel has 1/4" TRS and XLR balanced input and output jacks, unbal-



2

anced 1/4" TRS sidechain jacks for each channel, and a level-select switch to accommodate both instrument and line-level signals. Rolls, 5968 S. 350 West, Salt Lake City, UT 84107; (801)263-9053; rolls.com.

3. GUYATONE

The Guyatone PT-21 (\$80) is a palm-sized chromatic tuner that mounts directly to your guitar via a reusable adhesive pad. In Direct mode, the PT-21 senses pitch via vibration, while Mic mode employs an onboard microphone. The unit also has three additional modes of operation—Sound (which allows you to tune to a reference pitch), Calibration (which lets you set the frequency of standard pitch from 437Hz to 445Hz), and Auto Calibration (which calibrates standard pitch using a reference note from an instrument). Other features include auto-off and the ability to select bar or dot tuning indicators on the two-color LED display. Guyatone, dist. by Godlyke, Box 4677, Wayne, NJ 07474; (973) 835-2100; guyatone.com.



3

ORANGE

The AD30HTC Twin Channel Head (\$1,299, pictured) is a 30-watt, class A amp with four EL84 output tubes, four ECC83 preamp tubes, and a GZ34 rectifier. It features two separate signal paths, silent channel switching, and master volume, 3-band EQ, and gain controls. Sporting the same circuitry, the AD30TC Combo (\$1,819) has two Celestion Vintage 30 speakers. An optional footswitch is also available for use with either model. Orange USA, dist. by OMEC Inc., Box 421849, Atlanta, GA 30342; (404) 303-8196; orange-amps.com.



4. L.R. BAGGS

The Feedback Master (\$129) is an all-analog, class A device that helps control feedback



4

GIBSON

Part of Gibson's Super Goldtone series, the GA-30RV (\$2,395) is a 30-watt, class A tube amp with four EL84s, and one 10" and one 12" Celestion speaker. The GA-30RV's two channels—as well as its Accutronics spring reverb and series/parallel effects loop—are footswitchable. The first channel, Preamp One, has volume, treble, middle, and bass controls. Preamp Two features gain, volume, treble, middle, and bass controls. There are also separate reverb controls for each channel, as well as a boost function. Gibson, 641 Massman Dr., Nashville, TN 37210; (615) 391-1580; gibson.com.



from almost any active or passive acoustic pickup. The Feedback Master employs two fixed-depth, sweepable filters and phase inversion, and comes with belt clip and a mic-stand adapter. L.R. Baggs, 483 North Frontage Rd., Nipomo, CA 93444; (805) 929-3545; lrbaggs.com.

5. GRAPH TECH

The F.A.A.S (Fat Ass Acoustic System: \$25-\$160) pickup system lets you coax acoustic sounds from your electric by replacing your current saddles with piezo-equipped Graph Tech String Saver saddles. An optional plug-in Quicksitch then lets you change from electric to acoustic sounds—or a blend of the two. Each set of saddles can be retrofitted to most Strat- or Tele-style guitars, as

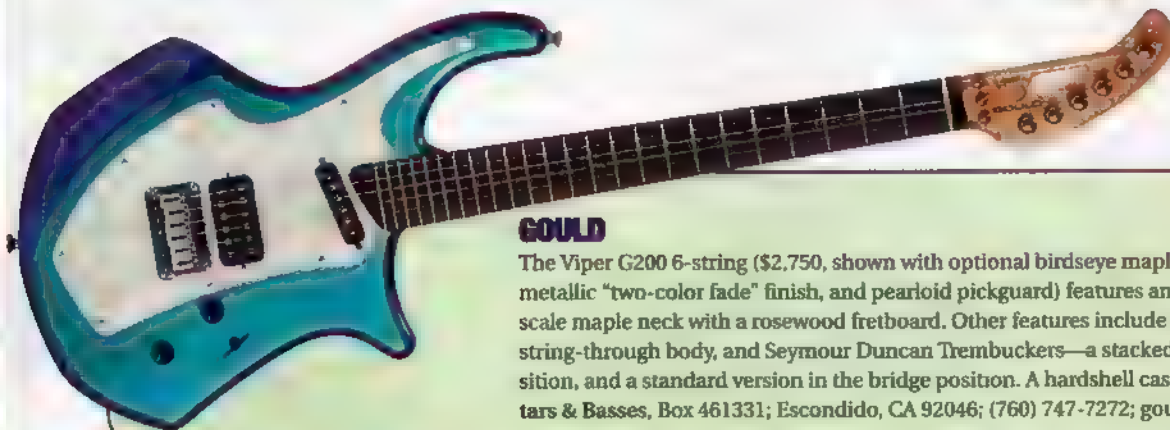


well as Wilkinson, Tune-o-matic-style, and PRS bridges. Graph Tech, #5-7551 Vantage Way, Delta, Canada BC V7T 1C3; (604) 940-5353, graph-tech.bc.ca.

6. ESP

Building on their LTD Series, ESP's new LTD Deluxe Series adds such details as figured-maple tops and abalone inlays and purfling. The Eclipse EC-1000 (\$1,249, pictured) is a single-cutaway archtop with EMG active humbuckers, TonePro's System II locking bridge and tailpiece, Sperzel locking tuners, and a black cherry or glossy black finish. The Horizon H-1000 (\$1,249) is a double-cutaway with Seymour Duncan humbuckers, a TonePro System II locking bridge, Sperzel locking tuners, and an amber sunburst or black cherry finish. The M-

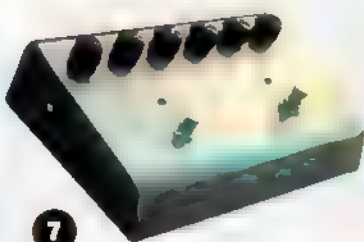
1000 (\$1,399) has EMG active pickups, a Floyd Rose tremolo, and a glossy black finish. ESP, 10903 Vanowen St., Unit A, North Hollywood, CA 91605; (818) 766-2097; espguitars.com.



GOULD

The Viper G200 6-string (\$2,750, shown with optional birdseye maple and ebony fretboard, metallic "two-color fade" finish, and pearloid pickguard) features an alder body and a 25"-scale maple neck with a rosewood fretboard. Other features include steel bridge saddles, a string-through body, and Seymour Duncan Trembuckers—a stacked version in the neck position, and a standard version in the bridge position. A hardshell case is included. Gould Guitars & Basses, Box 461331, Escondido, CA 92046; (760) 747-7272; gouldguitars.com.

New Gear



7. SIEGMUND

The Micro Tube DoubleDrive (\$399) is a true-by-pass preamp pedal built around two miniature tubes. It features volume, treble, middle, bass, drive, and gain knobs, and has a tube line buffer. It can be used with a guitar amp or to plug directly into a mixer or recording device. The DoubleDrive is hand-made and features a chrome-plated steel enclosure. A power supply is included. **Siegmund**, 10336 Wilsey Ave., Tujunga, CA 91042; (818) 353-5558; siegmundguitars.com.

8. Hohner

Hohner's new O Series of acoustic guitars (\$299-\$429) includes classical, folk, dreadnought, left-handed dreadnought, 12-string dreadnought, and cutaway versions. The guitars feature ovankol backs and sides, solid spruce tops, and die-cast tuning machines. **Hohner**, 1000 Technology Park Dr., Glen Allen, VA 23059; (804) 515-1900; hohnerusa.com.

HUGHES & KETTNER

The Warp 7 (\$999) is a 100-watt, current-feedback amp specifically designed for detuned guitars. It has two channels: Clean (with volume, bass, mid, and treble controls) and Warp (with gain, master, bass, mid, treble, and presence controls). Features include effects send and return jacks, a footswitch, and two speaker outs. The optional matching 4x12 cabinet features Celestion RockDriver Junior speakers. **Hughes & Kettner**, 1872 S. Elmhurst Rd., Mt. Prospect, IL 60056; (847) 439-6771; hughes-and-kettner.com.

CAT'S-EYE

The Cat's-Eye distortion pedals (\$285 each) have powder-coated, solid-steel chassis, true bypass switching, and Hi-Z inputs. The Mista' Fuzz "Vintage Fuzztone" (pictured) features gain-matched AC128 transistors, the Mutha Fuzz Distortion has an RC4885 IC and germanium diodes, and the Mo' Fatta' Fuzz Overdrive offers a custom-tuned EQ and endless sustain. Each is powered via a 9-volt battery or an AC adapter. **Cat's-Eye**, 730 Buena Tierra Way, Ste. 372; Ocean-side, CA 92057; (760) 433-4154, e-mail: catseyeesp@nctimes.net.



EL DORADO

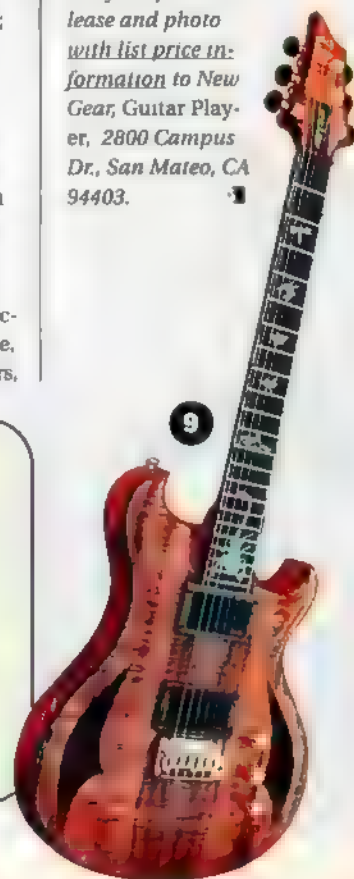
El Dorado straps (\$79-\$139) are individually hand tooled from saddle leather, and feature either an acorn-and-oak-leaf or a flower-and-leaf design. They come in tan, brown, and black, and are available in small (40"-46"), medium/large (45"-51"), extra large (50"-56"), and XXL (55"-61"). The shoulder pads are backed with sheepskin shearling, and other appointments include nickel-silver buckles, tips, and loops. **El Dorado**, Box 92894, Pasadena, CA 91109; (626) 791-4995; eldoradostraps.com.

9. ABYSS

Abyss Guitars RMX Hollow-body (\$3,800) features a mahogany body and neck with a carved koa top and an ebony fretboard. The RMX comes standard with chrome hardware, a Schaller Tune-o-matic-style bridge and stop tailpiece, DiMarzio tapped humbuckers,

master tone and volume controls, and a 3-way pickup selector. Options include koa back and sides, choice of inlays, and gold hardware. **Abyss Guitar Company**, 535 N 13 St., Forest City, IA 50436; (641) 582-3718; abyssguitars.com.

New Gear is based on info from manufacturers. Coverage does not imply endorsement by Guitar Player. All prices and specs are subject to change. Manufacturers: Submit your press release and photo with list price information to New Gear, Guitar Player, 2800 Campus Dr., San Mateo, CA 94403.





Acoustic Guitar



Electric Guitar



Bass Guitar



Amplifier

Everybody needs something. And the odds are you'll find a great deal on that something at eBay.

With millions of name brand items listed at great prices every week, we've got just about every instrument there is, new or used. Just go to ebay.com or AOL keyword: ebay and click on [Musical Instruments](#).



THE G&L COMANCHE

by an American Genius

The G&L® Comanche® was created by Leo Fender in the 1980's as his ultimate version of the double-cutaway bolt-on design. Like all G&L instruments, this Comanche was hand made in the historic G&L factory on Fender Avenue, in Fullerton, California.

Here, the Comanche is shown in honeyburst over a figured maple top with a pearlescent pickguard. The maple neck is treated with a polished gloss finish over a hand-rubbed gun-oil tint.

Copyright 2003 G&L Musical Instruments

G&L[®]
Guitars by Leo

2548 Fender Avenue, Fullerton, California 92631 • glguitars.com

Cracker

Johnny Hickman Dissects His Eclecticism

By Shawn Hammond

"We keep anything that feels good—regardless of its musical style," says Cracker guitarist Johnny Hickman of his songwriting partnership with vocalist David Lowery. "Dave and I became friends in high school, during the punk-rock days of the late '70s and early '80s. We were the guys who got away from the purist hipsters and said, 'Yeah, I like the Buzzcocks—but I also like Neil Young, Metallica, and Tom Petty.' Ten years later, we started Cracker and we agreed we wouldn't pursue a specific genre. We sponged up sounds and styles from all over the place, and then filtered them through our little desert-billy heads."

Cracker's latest release, *Forever* (Back Porch), twists genres with a folksy, alterna-punk-meets-indie-R&B mosaic. "Cracker is a lot like Steely Dan," says Hickman. "It's basically the brainstorm of two guys who reserve the right to pull in whoever we think is right for a song. We keep a lot of riffs and song ideas in a box, and when we get the right group of musicians, we'll put things on the table and say, 'Okay, I have this guitar riff from four years ago that we never did anything with—let's see how it feels now.'"

"I don't believe in destroying your talent by getting too wasted," says Johnny Hickman. "It's fun to party, but just remember that you only have so many brain cells, and you've got to keep them if you want to have a long career."



WWW. WARMOTH.COM

Your Source for
Top Quality
Custom
Replacement
Necks, Bodies,
Pickguards,
Hardware
and more!

Hundreds of
Options Available!

Your Choice
of Exotic Woods!

Finished or Raw
We Have it All...



Warmoth
Guitar Products, Inc.

253-845-0403

Serving You Since 1980

Cracker

The right musicians for *Forever* turned out to be the road band that Hickman and Lowery have toured with for the past five years. "We recorded most of the songs live on an Otari Radar system, and I usually played my early-'70s Les Paul through my workhorse Hughes & Kettner Triamp," says Hickman. "That amp is just amazing—it's like three dual-channel tube amps in one head, and it gives you a lot of diversity."

But Hickman didn't just rely on one powerful amp for tonal variety. He also experimented with a Line 6 Pod and whatever else he could twist towards sonic mayhem. "For extra-ratty, low-tech sounds, I used an old Silvertone guitar case with the amp built into it," he explains. "Other times, I'd combine tracks played through the Triamp with parts played through a really cheap, no-name amp. One of my favorite tricks, though, was going straight into the board, then sending the signal out to some headphones and miking them. You get some frightening feedback when you do that, but sometimes that feels good [laughs]! And I was especially proud of how 'Guarded by Monkeys' turned out. I plugged an Ibanez Talman into the Pod—using the Modern Class A model with the drive and output level knobs at about eight—then into an Electro-Harmonix Big Muff and the Triamp. I tried a lot of different sounds for contrast, and I really

Johnny's Goods

Guitars: Early-'70s Gibson Les Paul with Seymour Duncan JB humbuckers, Ibanez Talman, Taylor 612C.

Amps: Hughes & Kettner Triamp through a late-'60s Marshall 4x12 cab with Celestion Vintage 30s, Ampeg Reverberocket and Gemini, blackface Fender Twin Reverb.

Effects: Line 6 Pod, Electro-Harmonix Big Muff, Dunlop CryBaby, Mu-Tron phaser.

Strings & Things: D'Addario .011s and medium Dunlop Tortex picks.

grabbed ahold of that song with the guitar."

Although Hickman is a "mature" 45 years old, his mischievous sense of adventure isn't going away anytime soon. In fact, it's growing. "I've been playing since I was 13," he says. "Yet I always find something new around the corner. That's the beauty of music—no matter what age you are, you can always reinvent yourself. In fact, you owe it to yourself to keep changing."

Breathe life back into your sound.

The new VHT Valvulator I dramatically reduces noise, restores punch and clarity to your tone, and drives your signal cleanly through stompboxes and rack-mounted effects.

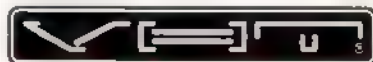
Utilizing innovative 12AX7 tube design, it's like plugging into the front end of a great tube amp — before you ever hit a pedal. In addition, four regulated DC outputs power up to eight of your favorite pedals.

The Valvulator I has received terrific reviews, with *Guitar Player* christening it a "magic box."

Visit your nearest VHT dealer for an in-store demo and breathe life back into your sound. For dealer locations and more information, visit us on the Web.



Valvulator I
vacuum tube buffer/power supply



www.vhtamp.com

© 1999 VHT Amplification, Inc. All rights reserved. VHT, the VHT logo and Valvulator are trademarks of VHT Amplification, Inc.

EASY COME. EASY GO.



KORG PXR4 DIGITAL RECORDER
ACTUAL SIZE

Capturing your music is easy with Korg's PXR4 Digital Recorder. It's compact, lightweight and ready to go wherever you go. The PXR4 delivers everything you need to record, mix and edit your songs from start to finish. Like a fully featured 4-track digital recorder that records directly to SmartMedia cards, 55 different PCM-based rhythm patterns, a complement of 77 great sounding, digital effects, even a built-in condenser mic.

The new PXR4 is the world's first pocket-sized multi-track recorder to provide full digital editing capabilities, including time compression and expansion. And it's USB compatible, too, so you can transfer material directly to and from your computer. All this, and a lot more, make the PXR4 your studio away from the studio and the surest way to capture your ideas while they're still fresh!

Video Demo at www.korg.com/part4

TONEWORKS® | KORG

©2001 Korg USA. For more info via fax: (833)393-8530, Doc# 3308, www.korg.com

ACTIVE SOLUTIONS

A WELL-BALANCED MIXTURE OF INNOVATIVE TECHNOLOGY,

FEATURE-RICH DESIGN, AND QUALITY ENGINEERING GOES INTO

EVERY GODLYKE PRODUCT. FOUNDED BY LEADERS IN THE FIELDS

OF MUSIC AND ELECTRONICS SINCE 1975, THE COMPANY HAS GENERATES

A VOLATILE CHEMISTRY TO KEEP

YOUR TONE POTENT. WHATEVER

INSTRUMENT OR STYLE YOU PLAY,

GODLYKE PROVIDES THE ELEMENTS

THAT WILL TAKE YOU TO THE

TOP OF THE MIX.

GODLYKE
DISTRIBUTING INC



GUYATONE MICRO EFFECTS

The most compact, professional quality effect pedals available. Micro size, macro tones. Featuring the award winning VT-3 Vintage Tremolo and OD-2 Overdrive.

GUYATONE FLIP SERIES TUBE EFFECTS

The warmth and full-frequency response of vacuum tubes in a portable package. Featuring the highly acclaimed VT-X Vintage Tremolo.



GUYATONE SPEED CABLES

High quality cable—built-in volume slider can control acoustic instrument volume without expensive, bulky pre-amplifiers.



GUYATONE TAPE ECHO

All the warmth and clarity of a vintage tape echo with modern features such as automatic motor shut-down, VU input meter, dual inputs, stereo outputs, 70-800 mS delay time, and multi-tap delays.



MAXON VINTAGE SERIES EFFECTS

The ultimate analog floor effects for musicians who demand the best! Featuring the OD820 Overdrive Pro, PH350 Rotary Phaser and the award-winning AD900 Analog Delay, CS550 Stereo Chorus, and DS830 Distortion Master.



MAXON REISSUE SERIES EFFECTS

Faithful reproductions of their legendary 1970's product line. Featuring the award winning OD808 Overdrive and PT999 Phase Tone.



GUYATONE PT-21 TUNER

Full-frequency chromatic tuner with vibration sensing or microphone tuning, 13 audio reference tones, and auto-calibration mode.

ACTIVE INGREDIENTS:

Guyatone
WWW.GUYATONE.COM

Maxon
WWW.MAXONFX.COM

BIXONIC
WWW.BIXONIC.COM

BIXONIC EXPANDORA II

Upgraded version of the original EXP-2000 multi-function distortion pedal. Features front-mounted drive control, increased low-end response and true bypass switching.



New SWITCHMODE POWER SUPPLIES

Revolutionary power supply runs off any main's supply (100-230 V) — can power up to twenty 9-volt effects at once! Compact with no transformer (1 outlet space). Regulated, no heat loss or 60 cycle hum. Includes modular jack assembly (phone plug, coaxial, reverse polarity) and 5-conductor daisy chain cable.

Warren Haynes

Gov't Mule Pays Tribute to Allen Woody

By Shawn Hammond

When Gov't Mule bassist Allen Woody passed away suddenly on August 26, 2000, guitarist Warren Haynes and drummer Matt Abts were devastated, but they decided to carry on. However, picking a new bass player to replace their dear friend seemed unthinkable.

"The last thing we wanted to do was start auditioning bassists," Haynes remembers. "But we were ready to record a new Gov't Mule album, and I had a lot of songs I'd been working on. We finally came up with the concept of paying tribute to Woody by getting all of his favorite bass players to contribute a track to the album. We thought maybe that process would lead us to the right path—and it would definitely buy us some time so we wouldn't have to rush into deciding if there's going to be a permanent replacement, or who that might be."

The tribute turned into two star-studded releases: *The Deep End Volume I* and *Volume II* [ATO]. The albums constitute what may be the heaviest bass summit to date. *Volume I* features Jack Bruce, Bootsy Collins, John Entwistle, Flea, Larry Graham, and Roger Glover. *Volume II*—due out this spring—features Les



"It was overwhelming to go into the studio each day with a different legendary bass player," says Haynes of the making of *The Deep End*.

ARS
Since 1947

ARS ELECTRONICS
Electron Tube Specialists
7110 DE CELIS PLACE
VAN NUYS, CA 91406
TEL: 818-997-6279
FAX: 818-997-6158
WWW.ARSELECTRONICS.COM

Professional Musicians
Amp Repair Techs
Recording Studios

USE ARS VACUUM TUBES

The industry supplier for 55 years



TUNING
SWEPT
REFLECTOR
CHINA
SYLVANIA
SIEMENS
RCA
TUNG-SOL
JJ
VINTAGE
OBSOLETE

• WWW.ARSELECTRONICS.COM

Warren Haynes

Claypool, Chris Squire, Tony Levin, Jack Casady, Billy Cox, Me'Shell NdegéOcello, and Phil Lesh.

"Pretty much everyone we asked said 'yes,'" says Haynes. "Our main goal was to make sure each bassist played a song that showcased their personality—as opposed to just having them add parts to a track. A lot of thought was given to the marriage between the song and the bass player, and I wrote some of the songs with a specific bass player in mind. For instance, I wrote 'Fool's Moon'—which has a definite Cream feel to it—for Jack Bruce. Some of the other songs were written *with* the bass player. We wrote one with Les Claypool that's pretty much half us and half Primus—or Primule!"

The *Deep End* sessions were tracked live at New York's Theater 99—an old Yiddish Vaudeville theater equipped with a Neve console and tons of vintage tube outboard gear. "We set up just like we were playing live—no monitors, no headphones, no isolation booths," says Haynes. "Everything was blasting into everything else. The main objective was to capture a live vibe, and make everyone comfortable enough to play. We love records where there's a lot of sound leakage."

Almost every bass player used Woody's '70s Ampeg SVT rig, while Haynes used a Bradshaw switcher to choose between four multi-amp rigs.

"I had a bunch of amps set up," he relates, "including a Cesar Diaz CD-100, a modified Soldano SLO 100 through a 4x12 cab with Vintage 30s, a Custom Audio head, a '68 Marshall plexi, a Dick Boyden amp, and a lot of small amps, such as '50s Gibson Skylarks with 6" Jensen speakers. I usually ended up blending one small amp and one big one. On 'Maybe I'm a Leo,' I used my 1961 Gibson ES-335 to roar through the Diaz and the Soldano, and I ended up plugging the 335 straight into a '65 Fender Super Reverb for a lot of songs, including 'Beautifully Broken,' 'Banks of the Deep End,' and 'Sco-Mule.' The 335 just gave me a more three-dimensional sound, and made it easier to get singing sustain. I also used my Gibson Custom Shop Firebirds and '59 Les Paul reissues, but I used the 335 the most."

Despite the obvious—and planned—tribute nature of *The Deep End*, Haynes and Abts did not want the album to sound like a scattered collection of guest spots. "I'm very proud that the two albums are cohesive statements," says Haynes. "The music still sounds like us, but with other personalities blended in. In many ways, this is the same record we would've made had Woody not passed away. And that was really the mission—to make this a Gov't Mule record, not just some all-star project. To take something as tragic as losing one of your best friends and turn it into something this positive is about the most we could hope for."

MATCHLESS

2117 Pontius Avenue
Los Angeles, California 90025
310.481.8231

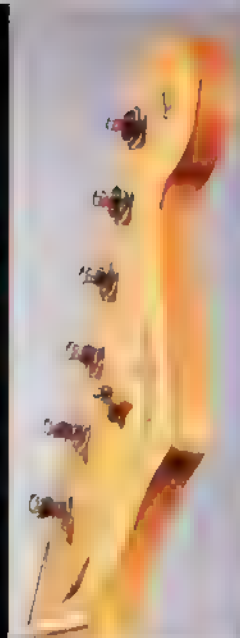
www.matchlessamplifiers.com

AMERICAN SERIES STRATOCASTER®

BETTER SOUNDING,



The new neck shape with rolled edges is more comfortable, feels broken-in.

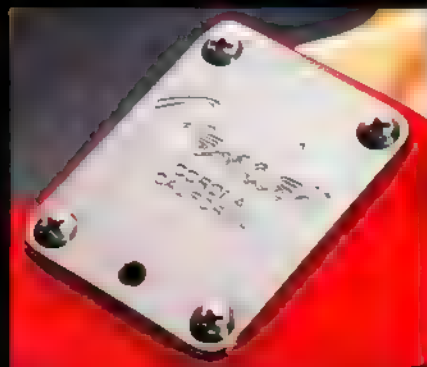


Staggered tuning machines provide more angle over the nut, better tuning, better tone.



Custom staggered pickup magnets give you better string-to-string tone balance.

BETTER PLAYING

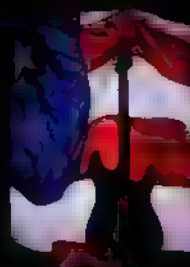


GUITARS

In the new American Series Stratocaster, we have incorporated several simple, player-centric refinements into the Strat's timeless design. From the rolled-edge neck to the custom staggered pickup pole pieces, the idea is that excellence lies in the details. Play a new American Series Strat and discover a better sounding, better playing guitar.


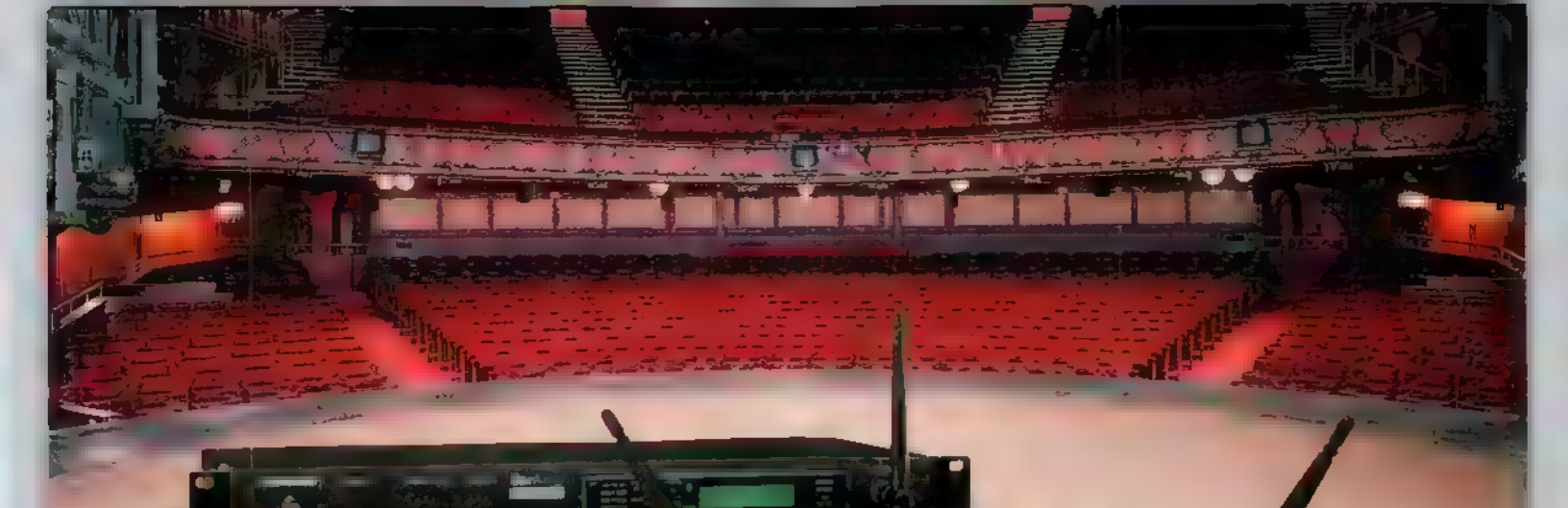
New paint colors and parchment-colored plastic parts look great.

Original contour body is made of solid, non-veneered alder or ash, providing more resonance, more tone.



IN STORES NOW

Fender
www.fender.com



All the
stage is
a world.



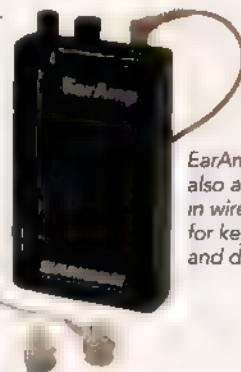
Introducing UHF EarAmp. The wireless stage monitoring system that gives performers the ability to create their own personalized stereo mix while on stage. With features to set levels, fine-tune EQ, even blend in a separate source.

EarAmp is the only diversity wireless monitoring system on the planet. State-of-the-art UHF, PLL synthesized technology delivers low noise, stable performance and extraordinary range.

Instantaneous channel selection at the touch of a button. Unparalleled frequency agility allows each user to instantly select from over 128 channels, for flexibility with unquestioned performance — even in the most RF-hostile environments.

UHF EarAmp, only from Samson. It gives power to performers and brings a new realm of sound to the stage.

EarAmp™



*EarAmp is
also available
in wired version
for keyboardists
and drummers*

SAMSON
The Wireless Future

For more information write to Samson Technologies Corp., P.O. Box 9031, Syosset, NY 11791, call 516-364-2244, email info@samsontech.com or visit www.samsontech.com. © 2001 Samson

Robben Ford

Blues and Beyond

By Art Thompson

Like an explorer venturing from a secure base camp, Robben Ford pushes the boundaries of his musical vision while keeping a solid footing in blues. His journey so far—from the Northern California blues scene to stints with Jimmy Witherspoon, Tom Scott, Joni Mitchell, George Harrison, and Miles Davis, to his own successful solo career—has yielded a wealth of 6-string highlights that have affected the course of modern guitar playing. Ford's powerful melding of jazz harmony with a gutsy blues feel has inspired legions of guitarists, earning him cult-hero status among blues, jazz, and rock aficionados.

The latest expression of Ford's talents is *Blue Moon* (Concord Jazz). Rife with fiery guitar playing and funky grooves, *Blue Moon* is both a greasy blues album and a reflection of the guitarist's more adventurous leanings. "I've worked to expand my musical vision so that it's not quite as focused on the blues," says Ford. "But after I wrote some songs, I allowed myself the luxury of playing some blues covers



"My biggest musical influence is Miles Davis," says Ford. "Basically, what I learned from him is how to do a lot with a little."

on this album: Little Walter's 'Up the Line,' Big Maceo Merriweather's 'The Way You Treated Me,' and Willie Dixon's 'It Don't Make

Sense.' I haven't done this many covers on an album since *Talk to Your Daughter*."

Ford admits it's sometimes

challenging to find songs that satisfy his interests *and* those of his audience. "The music business is pretty demanding, and

How would you like to study audio engineering?



This way

or

The SAE way

over 36 institutes worldwide • international recognition • **individual** practical studio time • transfer between our institutes • the latest studio equipment • flexible schedules • local and international job placement assistance • **record your own** music while you study • established 1976 • and much more.

SAE offers you "individual" studio time



For more information and a color brochure call any of these centers of educational excellence

New York (212) 944 9121 Nashville (615) 244 5848 Miami (305) 944 7494

Major Institutes in:

London (0207) 609 2653 Paris (1)48 11 96 96 Singapore (65) 741 1257 Sydney (02)9211 3711
Athens (01) 321 7661 Auckland (09) 373 4712 Zurich (01) 445 2040 Milano (02) 6912 0540
Stockholm (08) 730 5100 Hamburg (040) 233 676 Rotterdam (010) 411 7951 Amsterdam (020) 622 8790
Munich (089) 675 167 Geneva (022) 800 3000 Melbourne (03) 9521 4055 Frankfurt (069) 543 262
Vienna (1) 961 0303 Berlin (030) 4986 0054 Glasgow (0141) 221 3441 Cologne (0221) 954 1220
Brisbane (07) 3367 0143 Adelaide (08) 8410 6599 Kuala Lumpur (03) 737 0935 Chennai-Madras (044) 821 4227

Robben Ford

perceptions of you can prove limiting," he explains. "People aren't necessarily interested in your musical growth, and that's unfortunate, because you want to feel like you have the freedom to explore. In that regard, there's a bit of a balancing act to being a professional musician."

Like his music, Ford's recording process is also subject to periodic re-examination. "Recently I've started doing demos using Pro Tools," he says. "I'll get together with my bass player, Jimmy Earl, who has a home studio, and we'll often create a drum track with a loop. We'll put down guitar, bass, and a vocal, and then I'll play some Wurlitzer piano and maybe add a rhythm part. I don't like making albums with Pro Tools, though. It freaks me out—I actually find it painful to listen to. When we go into the studio, we start over from scratch and everything goes on tape."

Another new tool that Ford employed on *Blue Moon*—albeit sparingly—was a Line 6 Pod. "I plugged my '58 Strat into it and found a cool, fuzzy guitar sound that I used on 'Hard to Please,'" he says. "I enjoyed the freakiness of the tone, though for the main solo I played through a Dumble Overdrive Special."

Ford has also expanded his choice of guitars in an effort to bring more texture into his music. "My sound doesn't change a lot," he admits, "but since *Talk to Your Daughter*, and even my first album with the Blue Line—which were both recorded with just one guitar and one amplifier—I've grown into using other guitars, and, to some extent, different instruments for rhythm parts and solos. I've been using Dumble amps since about 1983, so any changes in my sound are mainly due to the guitars. I've used a Tele a lot for the last five years, and that's certainly made a difference. Another factor is that I *play* differently on a Tele, a Strat, or my Fender Robben Ford Signature guitar."

Ford's stellar 6-string abilities have opened doors to recording and performing with some of the heaviest artists on the planet. But the guitarist is quick to point out that building and maintaining his solo career has required dedication, hard work, and a willingness to take chances.

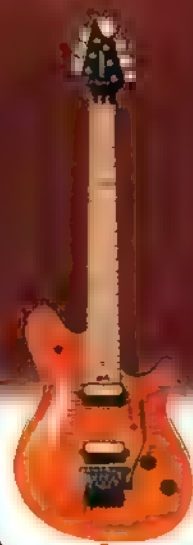
"I've developed confidence in the skills I have, but that took time," he says. "When I first started getting around musicians who were more developed than I was, it was very intimidating. At first, I wanted to run away from it, but I hung in there—despite occasionally embarrassing myself. Fortunately, I was never too afraid to make a fool of myself, and that's a very important element in developing as a musician. This business takes a lot of nerve, and you can't be afraid to make mistakes."

1-877-27 AUDIO www.sae.edu



HEAR THE SWOOL.

Listen to Eddie Van Halen play and you're not just hearing untold hours of practice, you're hearing a *lifetime* dedicated to his art. He's a virtuoso at one with his instrument – an effortless blur of hands and fingers. It's often hard to tell where he stops and his guitar begins. And where his guitar begins is with him. Working together, Eddie and Peavey have created the unparalleled EVH Wolfgang Series. Eddie's knowledge of what makes an extraordinary guitar and his dedication to perfection guides every aspect of the Wolfgang – he even inspects guitars right off the production line. So it's no accident that Wolfgang is fit to be played by one of the world's best. That's who designed it.



EVH
wolfgang
PEAVEY

See the EVH Wolfgang Series online at www.peavey.com/eni/wolfgang_series.html and click "Dealer Locator" to find a dealer near you.

LISTEN TO THIS™



**THE ARTIST FORMERLY KNOWN AS THE FRUSTRATED GUY WHO
WAS ALWAYS WHINING ABOUT WANTING TO PLAY GUITAR.**



WWW.TAYLORGUITARS.COM



Taylor Guitars, 1980 Gillespie Way, El Cajon, CA 92020-1098.
and the Taylor Payhead Design® are registered trademarks.

Get de-bugged



Is your tuner still doing the Jitterbug?

LED & needle meter tuners are known for their inaccurate, jittery displays.

The new hand-held VS-1 Virtual Strobe Tuner* is the answer to this problem.

It's smooth, high definition display is accurate to 1/1000th of a semitone, and in "Bass Shift" it tracks signals down to below 10Hz, that's more than an octave below low B on a bass guitar!

And unlike those other tuners, you can use the VS-1* to set up your guitars & basses *correctly*.



Face it, the Jitterbug went out way back in the 1950s!

Since long before that, the Strobe Tuner has been the choice of true professionals, now you too can micro-tune and temper-tune with the break-through real time VS-1.

Ask your dealer today about the deadly accurate, portable and affordable new VS-1, you'll be glad you did.

Peterson is the oldest tuner manufacturer in the world, find out why...

Also available:
VS-1 Carrying Case
Tuning Pickups
Autostrobe R490 Rack Tuner
Autostrobe R590 Rack Tuner

peterson

*Virtual Strobe Tuner and VS-1 are trademarks of Peterson Electro-Musical Products, Inc.

For more information:
Call 1-708-388-3311
Fax 1-708-388-3341
Visit www.PetersonTuners.com
info@PetersonTuners.com

Pickups

Guitar Shorty

Tahiti might seem like an unlikely locale to find a road-seasoned blues legend who grew up poor in rural Florida, but for Guitar Shorty, that's exactly where he needs to be to rehearse his band. "In Los Angeles, all the guys come to rehearsal watching the clock," complains Shorty, "because they've got so much other stuff going on. It's too easy for the band to get distracted, and I won't play the songs with people who don't do their homework."

Shorty's latest album, *I Go Wild* [Evidence Music], is a vivacious collection of traditional blues mixed with adventurous, jazz-inflected arrangements—

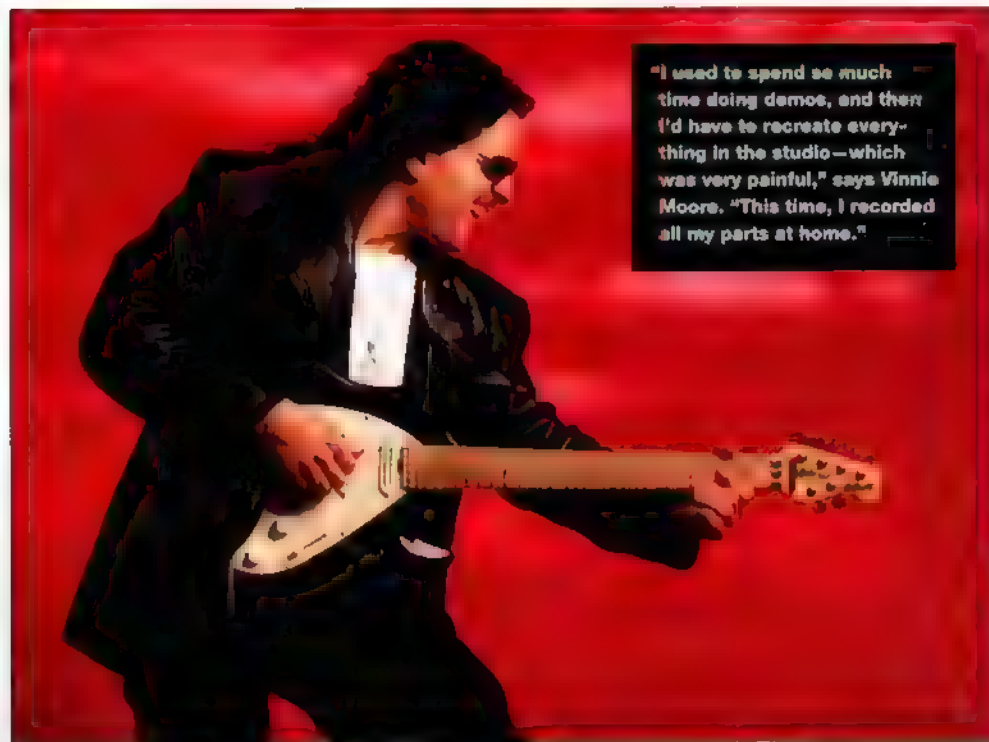
many of which resemble John Coltrane more than B.B. King. "I used to play tenor sax," Shorty explains, "and if you listen to the way I phrase notes, it's part sax player and part organist."

In a life blessed with historic musical associations—he has played with Ray Charles, Lou Rawls, Sam Cooke, Otis Rush, and B.B. King—Shorty's most serendipitous encounter with a musician wasn't through a musical connection at all. While playing in Seattle, Shorty met, and eventually married, Jimi Hendrix's stepsister, Marsha. "After I became part of the family," he remembers, "Jimi told me, 'Shorty, you're the greatest



"I used to work solos out," says Guitar Shorty, "but I didn't sound natural. Now the only thing I care about going into a solo is how many bars I have. That forces me to create—which is why they call me 'The Creator' onstage."

guitar player I've ever seen. I used to go AWOL from the army just to hear you play."



"I used to spend so much time doing demos, and then I'd have to recreate everything in the studio—which was very painful," says Vinnie Moore. "This time, I recorded all my parts at home."

Shorty's current setup includes a G&L Legacy Custom (strung with a GHS Boomers .010-.046 set), two Fender "The Twin" combos with BBE Sonic Maxxizers in the effects loops, a Nady 201 wireless system, and an effects chain composed of a Morley Power Wah Boost, a Dunlop Octa-Fuzz, and a Boss DD-2 delay, BF-2 flanger, and PS-5 pitch shifter.

Although he's 62 years old, Shorty continues to tour actively. "Music is what was given to me as a gift," he says. "And whenever you have a gift, you have to use it." —JON CHAPPELL

Vinnie Moore

"When I was a teenager," says shred legend Vinnie Moore, "I played in a cover band that did Zeppelin tunes, ZZ Top, and a whole set of Van Halen. I really wanted to take my music to the next level, so I quit that band,

Pickups

bought a 4-track recorder, and started writing my own material. When I got something I felt was good, I sent the tape to Mike Varney."

That chain of events led to Moore's appearance in Varney's Spotlight column in the January '85 issue of *Guitar Player*, which launched a solo career that has spanned seven albums. His latest offering, *Defying Gravity* (Shrapnel), proves that Moore has not only survived the chops crash of the '90s, but that he is now one of the elder statesmen of the shred movement.

Defying Gravity will definitely please fans of Moore's mind-boggling 6-string prowess. Insane picking and impossible legato runs permeate all of the album's tunes. Moore reveals his flamenco and classical sides on the nylon-string cut "House with a Thousand Rooms," and he pays tribute to Al Di Meola with tasty steel-string blazing on "Last Road Home."

Moore played his Music Man Silhouette Special through a 50-watt Marshall JCM 800 for the bulk of the album. A Carvin Legacy humbucker made an appearance on "Out and Beyond," and the parts that sound like keyboards were actually played on guitar. "I went direct through a DigiTech 2101 and used a volume pedal to take away the guitar's attack," he says. "I intended for my parts to be replaced by keys, but then I got attached to my fake keyboard lines."

As happy as Moore is to be putting out solo albums, he wouldn't turn down the right gig. "I wouldn't do something just to make money," he says. "But if some band I liked asked me to join, I would jump at the chance. My main goal, though, is to keep growing, writing, and exploring new musical territory. I just want to be lucky enough to do that and feed my two kids."

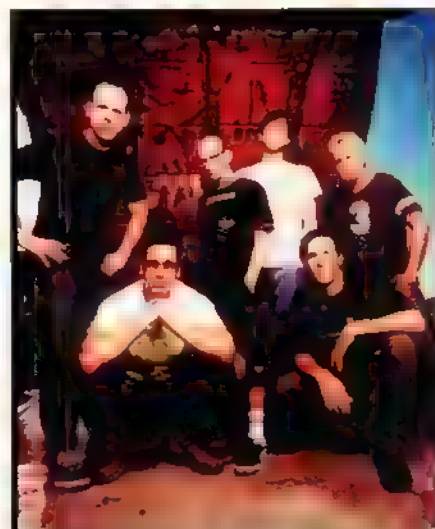
—MATT BLACKETT

Bad Religion

You don't find tone freaks getting all hot and bothered over the guitar sounds on punk rock records. So it might baffle timbral fanatics that Bad Religion's trio of guitarists bothered to audition multiple amp and guitar setups for *The Process of Belief* (Epitaph).

"A punk album isn't a showcase for pretty guitar sounds," admits Brett Gurewitz, the band's original guitarist, as well as the head of its label. "The Bad Religion sound is classic, gonzo, square-wave, super-distorted punk guitars, but just because we're not Dire Straits doesn't mean we don't care about tone. For this record, we really worked to make the guitars sound punk, but also big and tonally pleasing."

Throughout the band's history, Gurewitz has jumped in and out—moves determined primarily by the fortunes of Epitaph (which was originally formed to release Bad Religion



CHAPMAN BAKER

"We set out to make the best record of our career," says Bad Religion's Brian Baker (far right, Greg Hetson is center and Brett Gurewitz is second from left). "So we rehearsed for weeks and weeks to ensure the band sounded cohesive, alive, exciting, and tight."

records). The departures opened spots for ex-Circle Jerks guitarist Greg Hetson, and later, Minor Threat's Brian Baker. Gurewitz's return to the fold for *Belief* meant finding room for three

ARE YOUR EARS READY?

You need an amplifier that responds to your touch, your style, your expression, one that works with you, not against you. Plug into a THD UniValve and discover why Britain's esteemed *Guitarist Magazine* gave it 5-Stars in all categories, an honor they have never before bestowed in the history of the publication.

In the Rock input, set the Volume control and the highly interactive tone controls in the middle and start to dial-in your sound. Brush your fingers across the strings; it shimmers. Dig in; it grows. Start a slow vibrato; it sings. You will quickly see, hear and feel why *Guitar Player Magazine* gave the UniValve their prestigious Editor's Pick Award.

See us at
the 2002
Winter NAMM
Booth
4150



- Painslakingly Crafted Using the Best of Point-To-Point & Military-Grade Printed-Wire Assembly Techniques with Superlative Quality Components
- Completely Self-Biasing
- Uses Most Standard Tubes Including 6L6, EL34, 6550, KT66, KT77, KT88, 6V6 (5 Watts), EL84 (4 Watts with Yellow Jacket®), 12AX7, 12AT7, 12AU7, 12DW7, etc...
- Built in Hot Plate® & Dummy Load
- Balanced Transformer-Isolated Line-Out
- Pure Zero-Negative-Feedback Design
- Built-in Defeatable Noise Reduction
- Will Drive Any 2, 4, 8 or 16Ω Cabinet
- Hand-Signed by Designer Andy Marshall
- Limited Edition "Lefty" Version Available
- Visit Your Local Dealer for a Demonstration

THD Electronics, Ltd.

Since 1987

4810 - 15th Avenue NW • Seattle, WA 98107-4717

Phone: 206.781.5500 • Fax: 206.781.5508

www.thdelectronics.com • info@thdelectronics.com

HAND-BUILT. ALL TUBE. 15 WATTS. SINGLE-ENDED CLASS A.

UniValve, Hot Plate, Yellow Jacket and the THD logo are registered trademarks of THD Electronics, Ltd. © 2001. All rights reserved.

POWERMAN
★5000★

Duke Tempest



Terry Corso

Schecter

DIAMOND SERIES

**A NEW BREED OF GUITAR
FOR A NEW BREED OF PLAYER**

**CRAZY
TOWN**

Trouble Vain

PAPA ROACH

Jerry Horton

SCHECTER
GUITAR RESEARCH

Schecter Guitar Research
1530 N Highland Ave
Los Angeles, CA 90028

For a free brochure including a PAPA ROACH poster call
1 800 650 6521 or visit our website at
www.schecterguitars.com

Pickups

guitar players in a band that usually celebrated feral minimalism.

"It's cool having three guitarists," says Baker, "because someone can play the overdubs when we rehearse. We can actually hear an entire song as it might appear on the record."

In addition, the blend of three different styles expanded the scope of Bad Religion's sonic attack. "Everybody knows their strengths," says Hetson. "My signature sound is the down-stroke rhythm thing."

"Greg pioneered the southern California punk style," adds Baker. "Brett's predominantly

a songwriter, but he has a unique style and he's great at icing. And I'm the band's Yogi Berra—the clean-up hitter—because I can play almost anything."

Although the players traded guitars back and forth while recording *Belief*, Hetson's mainstay was his '61 SG-style Les Paul, while Baker relied on his '72 Les Paul Deluxe armed with DiMarzio Super Distortion humbuckers. All three guitarists string up with Dean Markley Blue Steels, gauged .010-.046.

"I played a Tom Anderson, which is not typically a punk rock guitar," details Gurewitz. "But the mids are very rich, and the tone isn't hyped in the top end. I also used a Gibson Custom

Shop '59 Les Paul reissue with Seymour Duncan Antiquities and a 1951 Fender Broadcaster."

Multiple amp setups played a big part in the *Belief* sessions, and the band employed a Lucas Deceiver to route signals to various sources. "The Deceiver is a high-quality, 4-channel splitter box," explains Gurewitz. "The splitter goes before the amp, so if it's not transparent, you're completely polluting your tone. A typical setup was a 100-watt Marshall JMP or a 50-watt 25/50 Silver Jubilee and a tweed '59 Fender Deluxe. The Deluxe is not as compressed as the Marshalls, so it was mixed in for mids and transient punch. We also added a Mesa/Boogie Triple Rectifier for sustain. The cabinets were generic boxes loaded with either reissue 25-watt Celestions or 75-watt Celestions."

"This was also the album where Bad Religion discovered small combos," offers Baker. "We found they supplied a midrange tone you can't get with huge British amps."

Although all the layering definitely adds dimension to *Belief*'s punk-rock pummel, the guitarists somehow managed to retain the "one guitar and a spitting-loud amp" spirit that propelled the genre's mid-'70s breakout. "We wanted the record to sound raw and urgent," says Gurewitz. "And we didn't want production techniques to overwhelm the songs. If the record sounds under produced, that's deliberate."

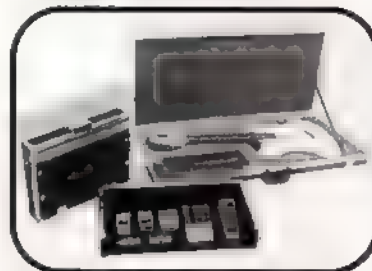
MICHAEL MOLENDEN



10.8° COOLER

LACE

The Case Specialists



FOOT PEDAL CASE

Small 23x13x4 1/2" - \$119
Large 30x15x4 1/2" - \$149

GUITAR CASE

BLOWOUT!
\$99 strat, acoustic,
and bass



SHOCK RACKS

3/8" Ply, 2" Foam
10SP \$399
16SP \$449
21SP \$499

Cases also Available for Drums,
Amps, Mixers, Rack Mount
Equipment, Keyboards, etc...

Call for pricing on standard or
custom designed cases!

www.discount-distributors.com
800-346-4638 (in NY) 631-563-8326

You searched for years to find the perfect guitar.
How long did it take to choose your strings?



cure for the common string
elixirstrings.com

TWO FACES



V E R

Only Mesa Build Rectos. Mean and Heavy.

And we've now added a new dimension to this elite family of beauties with attitude... Introducing the New, Single Rectifier Solo 50 Head & Recto-Verb. Hot on the heels of the newly released 3 Channel Dual & Triple Rectifiers, this upgraded 2 channel platform becomes the best deal around for anyone who needs two wicked sounds!

Channel 1 has been totally redesigned and now features the same crushing gain as the new 3 Channel head, but with 10 Vols. and a new Recto-Verb mode. The Recto-Verb mode is a new, legendary status. But the buffing didn't stop there... we've added the third mode from the new 3 Channel Rectifiers... RAW... upping the global mode count to 5 across the 2 Channels!



Channel 2 offers the increased clarity of CLEAN, or the urgent growl of PUSHED, while Channel 3 unveils the burning warmth of RAW, the scorching liquid gain of VINTAGE, the unbridled aggression of MODERN. And now you can have your choice of all these great sounds running through the stock pair of GL6s or swap them for a pair of EL34s and fire the new Bias Select Switch (brighter, looser grind).

If you don't need a big bag of tricks, but could use a couple of bad-ass, hard-hitting sounds, it's rugged, gig-ready, hand-made all-tube amplifier... Check out one of the all new Single Rectifiers and go Recto!

FEATURES

- 2 Fully Independent Channels
- 5 Modes - 2 Modes Rhythm Channel, 3 Modes Lead Channel
- SOLO Feature: Footswitchable Boost (patent pending)
- Parallel Effects Loop with Volume Control
- Bias Select Switch (Run GL6 or switch to EL34)
- Independent Rectifier Controls (Recto-Verb Mode)
- Tough, Stage-ready Footswitch
- Insane Recto Tone!



Rectifier, Recto and Nomad are trademarks of Mesa/Boogie, Ltd. ©2001 All rights reserved.



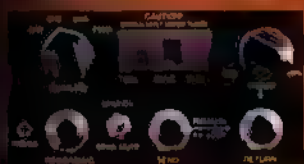
O F H E A V Y



MESA
ENGINEERING

Vintage

Mesa Still Builds Boogies... Sweet and Heavy



FEATURES

- 3 Fully Independent Channels
- 3 Modes — 2 Per Channel
- SOLO Feature Footswitchable Boost (pat. pend.)
- Parallel Effects Loop with Mix Control
- Bias Select Switch (Run EL84 or switch to EL34)
- Direct Recording Output with Speaker Mute
- Independent Reverb Controls for each channel
- 3 Power Choices: 45(4xEL84), 55(2x6L6) and 100(4x6L6)
- 5 Band Assignable/Switchable Graphic EQ (Nomad 100 Only)
- 5 Button Footcontroller (6 Button - Nomad 100)
- Vintage Versatility!

And though a Nomad may not wear the name that put us on the map 30 years ago, inside its pure Boogie! Staying true to the visionary concept founder Randall Smith fathered with the Mark I Boogie... the world's first high gain amp that revolutionized soloing back in 1971... Nomad amplifiers pack a world of honey sweet, hyper-vintage sounds into a simple and comprehensive 3 Channel 65 Mode platform.

When it comes to tone, there's no compromise... and with 3 separate channels (really 3 separate amps) you'll never have to! From the round and bubbling Clean in Channel 1, to the dripping nectar voice of Channel 2, to the singing bounce of Channel 3... a Nomad will conjure up your dream-tone—challenge

your memory, and re-educate you with pure enjoyment. And each of these 3 channels gives you two different voices of retro minded roots tone.

With features you'd expect in a pro format... like a Parallel Effects Loop, a dedicated Recording Output w/ Spkr. Mute, a vintage ready 5 button (6 button on 100w Nomad with Equalizer) footcontroller... and our patented "OLD" feature (a 2nd Master you can tap into)...

So if your idea of vintage is in its beauty, texture and rawness, and you're a player who uses gear to serve and not dictate your style, check out one of the three Nomad amplifiers and discover vintage freedom!

NOMAD

1317 Rose Street, Petaluma, CA 94954
Phone: 707-776-8565 FAX: 707-765-1503
www.mesa-boogie.com. For more information, see your nearest authorized Mesa Boogie Dealer. Visit our Hollywood Store at 7426 West Sunset Blvd., Los Angeles, CA or Call 323-863-8080
www.mesa-boogie-hollywood.com

LIVE TO PLAY LIVE



ROB CAVESTANY / SWARM



SERIES D-38 GUITAR STRAPS

Dunlop

WWW.JIMDUNLOP.COM

Buzz

Hadacol

"We've never had a problem reconciling our country influences with our rock and punk influences," says Fred Wickham of ass-kicking roots rockers Hadacol. "But I think some other people might have a problem with us reconciling those elements."

Such is the dilemma for Hadacol and its two-guitar lineup that features Wickham and his brother, Greg. The Kansas City-based group's second album, *All in Your Head* (Slewfoot), is twangier than anything emanating from Nashville, yet it sports more balls than many rock acts.

"We've listened to country and rock all our lives," says Greg. "That's just what happens when

you grow up in the midwest, so merging those styles makes perfect sense to us. Still, there are a lot of midwestern bands who refuse to acknowledge their country side. We don't run from it. We wear it with pride."

Fans of music spanning R.E.M. to George Jones will find a lot to like in the twangy-yet-tough guitars and rock-solid songwriting of *All in Your Head*. "The problem with bands that originally played punk or rock, and then decide to play country is that they treat country as a novelty thing," says Fred. "It's no fun when you hear those guys who are sort of winking at you and saying, 'Hey look, we're playing country. Isn't it funny?' I don't think those bands intend to be insulting, but they are."



"Sooner or later, the nameless Nashville sound has got to run its course," says Hadacol's Greg Wickham (left, Fred Wickham is right). "We're still waiting, though."

To get their honest, organic tones, the brothers rely mainly on '68 Fender Telecasters (strung

with D'Addario .010s) played through either Fender Deluxe Reverbs or Vibrolux Reverbs. Onstage, their only effects are Ibanez Tube Screamers.

Although they're aware their brand of country isn't exactly tearing up the charts these days—and that they're still too country for rock radio—the boys of Hadacol are undeterred. "There aren't a lot of people doing this kind of music with great commercial success," acknowledges Fred. "But if we were that worried about making hit records, we wouldn't be doing what we're doing." —DARRIN FOX

Kelly Richey

"This is the first time I've had the pleasure of working with a world-class producer and my absolute pick of session players," says blues-rocker Kelly Richey of her new album *Sending Me Angels*



"As a kid, I took my guitar to school, the store, Sunday school—everywhere," says Kelly Richey. "And it has been through everything I've been through."

Buzz

[Sweet Lucy Records]. "If I could go back and cut this record again, I'd do it exactly the same way. I can't say that about other things in my life."

On *Angels*, the Kentucky native layers crunchy riffs, sassy wah lines, and fiery solos over tight, funky rhythm tracks played by elite Memphis studio cats. But it's Richey's fast, powerful picking hand that sets her apart from typical blues-drenched rockers.

"I played drums for a long time," she explains, "so I tend to approach lead guitar rhythmically. When I'm soloing, I play against the groove and use a lot of syncopation. I've got my

foot going, and every ounce of me is into what I play. I *drill* on it."

For the album's 11 tracks, Richey kept her setup simple. "I plugged my Strat into a Tube Screamer and a Fender Super Reverb—that was it," she says. "I was a bit freaked out that I wouldn't get enough tonal variety, but that wasn't an issue, because my amp guru, Mike Stevens, put a knob on the Super that lets me control the amp's negative feedback. For my lead tracks, I turned the knob wide open to eliminate the feedback and allow the amp to sing and breathe. For rhythm tracks, I closed it down to clean up the sound."

To say that Richey has bonded with her guitar is an understatement. "I've had this

Strat for more than 20 years," she laughs. "It has been the one constant in my life, and it never leaves my side. It's a magical instrument—my friends say I'll be buried with it. It has a '65 neck and a '63 body, but there's nothing original except the wood and the knobs. When I was young and stupid, I got rid of the pickups because I wanted ones that didn't buzz. I even cut a big hole in the body and installed a Kahler whammy! Now I have a traditional trem pulled flush to the body with four springs, so I really have to push on the bar to make it work. The neck has big frets—which I love—and the pickguard is wired with Duncan Classic Stack pickups and new pots.

"I use S.I.T. strings—gauged .010-.046—which I change every night because I play so hard. And, thanks to Joe Walsh, I use a .60mm nylon Dunlop pick. He showed me how to get more traction on each note by using the fat, textured end of these picks instead of their points. I'm not a strong fingerpicker, but I use my middle and ring fingers in conjunction with my pick all the time. When the music gets quiet, and I want to pull more out of each note, I'll put the pick between my middle and index fingers and play lead with my fingertips."

Asked how she stays inspired, Richey replies, "My favorite guitar player is Roy Buchanan. I always feel in tune when I hear his instrumental

The Regal Tricone

The legend is back!

These extraordinary metal-body instruments epitomize the pinnacle of guitar development during the Jazz Age. They were the instrument of choice by Jazz and Blues guitarists during that infamous musical period.

Saga was the first to reintroduce this legendary guitar in the 1990's & now we unveil an entire line of extraordinary tricone guitars, including new models featuring the most elaborate & artistic engraving in completely original designs.

Now's your chance to own a
Regal Masterpiece and
relive the Golden
Age of guitar
history!



Saga Musical Instruments

P.O. Box 2841 • South San Francisco • CA 94080 • (650) 588-5558
Fax (650) 871-7590 • e-mail: saga.music@juno.com

ULTRA SOUND

"REHEARSAL"

36 State-of-the-Art studios & the worlds largest
collection of hi-end, vintage, rare and boutique amps

BRUNO
DUMBLE
Dr. Z

MATCHLESS
TRAINWRECK

VICTORIA
DIEZEL
KOMET

TWO ROCK
MAYEN PEARL

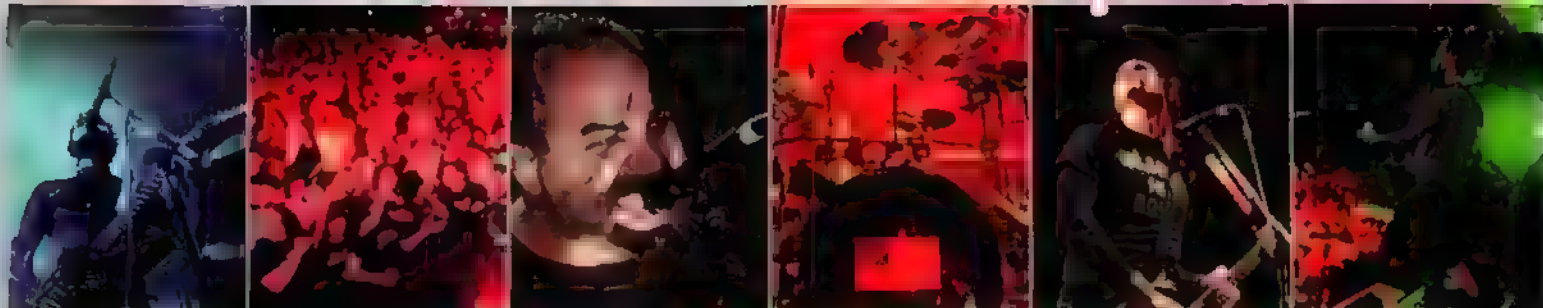
BOGNER
VHT
MARSHALL

ALESSANDRO
MESA BOOGIE

FENDER
CARR
& MANY MORE

Export sales and service of the finest guitar amps
Dealer for BRUNO, KOMET, DIEZEL, TWO ROCK, Dr. Z,
VICTORIA, CARR, VHT, MAYEN PEARL, & ALESSANDRO

251 West 30th Street 8th Floor
New York, NY 10001
212 967-5626
www.ultrasoundrehearsal.com



LIVE ON TOUR



RE1000
Studio/Live Condenser



E8-200
Instrument Condenser



RE20
Dynamic

N/DYM



N/D468
Dynamic



N/D666
Dynamic



N/D468
Bass, Drums, Percussion & Guitar Amps



N/D666
Kick Drum, Bass & Seven String Guitar



N/DYM Wireless Series
featuring ClearScan technology

Static-X

ON TOUR WITH ELECTRO-VOICE MICROPHONES



Step up to Electro-Voice®

For more information, call 1-800-392-3497 or www.electrovoice.com

©2001 Tele Communications, Inc.

Photo Courtesy: Jeff Stein Media

Handcrafted
Beauty &
Superior
Sound.

CRAFTER
GUITARS



HSS

DIVISION OF ROHNER, INC.

For your nearest Crafter Dealer
visit www.rohnerusa.com
or call (804) 515-1900.

Buzz

album, *You're Not Alone*. But studying yoga has helped my playing more than anything I've tried in years. You see, I used to have terrible pain in my left shoulder because I play several hundred shows a year, and I play very physically. I started working out because I thought strength training would help me. I *did* get stronger, but I felt the increased muscle mass made my playing stiffer. Yoga has given me more physical flexibility, which has helped me play smoother and more fluidly. It's not a Zen thing—yoga has actually improved my technique!" —ANDY ELLIS

Hoobastank

"I'm the guy in the band who doesn't want to do too many parts in the studio because I'm so concerned about pulling them off live," says Hoobastank's Dan Estrin. "I also feel if there are too many parts and tones, a track will lose its power. But I was forced into doing more layers on this record. The other guys in the band *made* me."

It's a good thing Estrin's bandmates bullied him into forging more elaborate textures. On the group's eponymous second album (Island), Estrin spices up Hoobastank's heavy, melodic sound with slight twists and turns of the rhythmic, harmonic, and sonic variety. A perfect example of Estrin's approach is the record's leadoff track, "Crawling in the Dark," with its flanged, clean-toned intro that eventually gives way to his calling card—unbelievably tight, heavy riffing.

Estrin's tools of choice are relatively simple. He plugs his PRS Custom 24s (strung with Dean Markley .011s) into two Mesa/Boogie Dual Rectifiers. ("I set the tone controls for each amp slightly different to produce a fatter sound," he says.) His pedalboard includes Line 6 DL4 and MM4 units, an MXR Phase 90, a Boss Super Phaser, and a DOD envelope filter.

For Estrin, forging riffs and parts isn't rocket science because he always keeps one thing in mind: Go with what you know. "I only play what I'm capable of playing," he says. "I can't solo, so I don't even try. It's more important that I stay focused on writing and playing great, simple rock songs."

DARRIN FOX



"The only guitarist who influenced me was John Frusciante," says Hoobastank's Dan Estrin (second from left). "He comes off as a real sloppy, bad guitar player, but he has so much soul."

Inject AdrenaLinn Into Your Sound

Introducing AdrenaLinn, a radically new guitar effects processor from Roger Linn, creator of the digital drum machine and a host of innovative products that revolutionized both music and music making. And he's also a guitar player.

Groove Filter Effects

AdrenaLinn delivers a new class of guitar processing we call Groove Filter Effects—a whole new palette of sounds that alter your tone rhythmically in sync to the internal drum over time or to MIDI.

- **Filter Sequences**—Dynamic looping patterns of filtered tones. You'll be amazed at how this transforms even simple chords into a rhythmic foundation for a new song idea. Select one of the preset sequences or make one up to fit your song.
- **Beat-Synced Modulation**—Automatic sweeps, flanging, sample & hold filter, auto-pan, and more.
- **Beat-Synced Delay**—Simply select a note duration and the delay follows your tempo.
- **Processed Drumbeats**—Use the Roger Linn digital drum machine as a filter processing source to create amazing filtered grooves.

Classic Filter Sounds

AdrenaLinn provides a variety of classic filter effects, including envelope filter and note-triggered envelope swells. And with the ability to route any modulation source to any filter type, you'll get entirely new sounds. How about an envelope flanger?

Amp Modeling

AdrenaLinn includes a superb amp modeler, providing an assortment of amps from clean twangs to boutique amps to super-overdriven stacks. You'll love how they sound on their own, but they truly shine when used together with the filter effects.

Inject AdrenaLinn Today

AdrenaLinn opens the door to a new universe of effects that will pull ideas out of your head you never dreamed of. Yet it's so easy to get started that you'll be making great sounds right away. How much? \$395 U.S. retail. Visit www.rogerlinndesign.com for more details, to hear audio samples, and to get an AdrenaLinn injection today.

Roger Linn
DESIGN
FROM THE FUTURE



LIMITLESS.



EC-1000



H-1000

M-1000

NEW LTD DELUXE SERIES.

ESP introduces three supreme guitars with deluxe appointments including figured arched maple tops, abalone inlays and purfling, and superb finishes. Deluxe hardware and electronics include EMG & Seymour Duncan pickups, Floyd Rose tremolo, TonePros System II locking bridge & tailpiece, Sperzel locking tuners and more. Check out the New LTD Deluxe Series from ESP today.

See the complete ESP/LTD product line and find your authorized dealer at: www.espguitars.com
For a catalog, send \$5 to: ESP, 10903 Vanowen St., Unit A, N. Hollywood, CA 91605 • 800/423-8388

© 2002 The ESP Guitar Company. Specifications subject to change without notice.



INDUSTRY INSIDER

BEHIND-THE-SCENES NEWS ON THE GUITAR BIZ



DEVELOPING A NEW- CENTURY CELESTION

Since the 1950s, Celestion speakers have set the standard for rock-guitar tone. Models such as the T530 (a.k.a. Bulldog/Bluebell) were a big part of the British Invasion sound, and greats such as Jeff Beck, Eric Clapton, Jimmy Page, and Jimi Hendrix all relied on Celestion for their tone. The Vox Blue, G12M "greenback," and Vintage 30 have attained benchmark status, and now an entirely new Celestion speaker—the G12 Century—joins these modern classics. Last August, I traveled to Ipswich, England, to get a first-hand look at the Century—a neodymium-magnet design that weighs a bit over 4 lbs (a Vintage 30 weighs over 10 lbs), handles 80 watts of pow-

er, and is at least 2dB louder than comparable 12" alnico- or ceramic-magnet guitar speakers.

CREATION OF THE CENTURY

Though neodymium has previously been used in Celestion's hi-fi tweeters, development director Ian White and his team faced a considerable challenge in using the powerful magnetic material—which has different properties than alnico or ceramic—in a traditional-style speaker. The designers used CAD software to determine the approximate size and shape of the neodymium structure. Then the information was imported into an FEA (finite element analysis) system in order to study the magnetic flux flow, fine-tune the "virtual" magnet assembly, and see how the result compared to other Celestion speakers. De-

veloping a cone for the Century also required computer-assisted R&D, followed by extensive listening tests to analyze the speaker's performance with a variety of popular tube and solid-state guitar amplifiers.

TURNING UP THE HEAT

Speakers typically convert most of their electrical input into heat in the voice coil, which is then dissipated by the relatively large magnet structures. But the Century's smaller neodymium magnet didn't provide enough surface area to handle the heat buildup when the speaker was pushed hard. Celestion's designers got around the problem by creating a highly efficient die-cast aluminum heat sink that helps keep the speaker cool, and adds a futuristic cosmetic element.

SOUND OF THE CENTURY

A comparison test I witnessed in England between a Century and two other popular Celestion models—a Vintage 30 and a 25-watt G12M (loaded in 1x12 cabinets and driven by a British-made Cornford amp)—revealed the new speaker to indeed be louder and somewhat tighter and brighter sounding than its stable mates. In a recent *GP* test with two Centurys squaring off against two Vin-




The 80-watt Century is Celestion's lightest and loudest 12" guitar speaker.

tag 30s (this time with the speakers installed in identical open-back cabs and powered by a 30-watt Matchless Chief-tain amp), we found the Centurys to be noticeably louder, bassier, and also more scooped in the low mids. It was possible to nudge the Centurys closer to Vintage 30 land by lowering the amp's bass, treble, and brilliance settings, but the new speaker definitely has a flavor of its own. Guitarists used to the Celestion sound will probably find that some tone-knob twiddling is required to get comfy with the new speaker, but no more so than would be required when switching from, say, a G12M to a G12T-75. One thing is for sure, however: Nearly everyone will appreciate how much easier their rig is to carry with a set of Centurys in place!

—ART THOMPSON



Speaker central—the main production floor at Celestion's Ipswich, England, factory.



"All I ever wanted to do was play music," says Wyde. "Even if I never did the Ozzy stuff, I'd still be in a cover band back home, playing five nights a week. At least I'd have a guitar in my hands."

Photo by Neil Zlozower

REPEAT OFFENDER

© ZAKK WYLDE

Reboards Ozzy's Crazy Train

Zakk Wylde never set out to be a metal god—despite the fact that with his flowing blond hair, full beard, and impressive physique he looks like Thor with a Les Paul. No, Wylde just wanted to jam on the music he loved growing up as a kid in New Jersey. And because his favorite band was Black Sabbath, he naturally jumped at the chance to audition for Ozzy Osbourne at the age of 19. "They could have paid me in

six packs, and I would have been happy," says Wylde. ● Fourteen years later, Wylde is still playing with his mentor. Together, Osbourne and Wylde have released four albums, and their most recent, *Down to Earth* [Epic], is perhaps the band's most stylistically diverse album to date. Despite having secured his place in rock history as Ozzy's longest-standing guitar player, Wylde routinely debunks any glorified notions about what he does. >>>

By Jon Chappell

REPEAT OFFENDER

"What else am I going to do—sell shoes?" he quips. "I'm the Al Bundy of metal. I'm married with children. I gotta go to work. And when I get up on stage, I'm there to do one thing and one thing only—whoop some ass."



You're largely self-taught, so did you learn guitar by listening to classic rock and metal?

When I could finally play the lick to "Back in Black," I said, "Oh my god, I can play the guitar." Early on, I listened to AC/DC, Sabbath, and Zeppelin. Then, when I had some dexterity, I went on to Van Halen, Di Meola, and the Mahavishnu stuff. I was also totally blown away by Frank Marino.

How did you master all the requisite metal skills?

Just by hanging out with guitar players and listening. If you're a baseball player, you hang around with other baseball players to get fielding and batting tips, right? I'd say, "Aw, man, do you know how to play that 'Flying High Again' solo?" And the guy would show me. When I started playing at the Stone Pony in New Jersey and clubs like that, I'd see some great players. Every time, I watched one of those guys play it was a guitar lesson.

Do you have a practice regimen to keep your chops in shape when you tour?

I jam every day. When I first started playing, it was eight to 12 hours a day for the first two years. Then came the distractions. Now I have to do press interviews, and ride on the bus from gig to gig. The way I handle it is I'm always sitting around jamming. I've always got a guitar in my hands. If you're a guitar player, you'll play.

What do you do to stretch your mental muscles when you're not writing or learning new material?

I put on Di Meola, Frank Marino, or Van Halen. Maybe I'll learn an old Van Halen solo, or just jam to a Randy Rhoads live solo.

Your rig is pretty stripped down these days.

You got it. No wireless and no rack stuff. A 15-year-old kid could get up and play through my rig, and he'd have no troubles. I want to hear the wood of the Les Paul and the tubes in a Marshall, and that's it.

You don't even switch channels on your amps.

What's the point? If you've got a good guitar

Guitar Tech Sean Paden On Wyld's Rig

BEFORE HE WAS ZAKK WYLDE'S GUITAR TECH, SEAN PADEN—A LUTHER by trade—built and modded Ace Frehley's trick guitars: the Light, the Smoker, and the Rocket. He had been working with Guns N' Roses' Axl Rose in the studio when Wyldé approached him about doing the Ozzy tour. "I needed a break from the studio scene," says Paden. "Plus, I hadn't toured in six years, and I wanted to get out and do that again. And here was an opportunity to work with a guitar player that I held in very high regard." —JC

"ZAKK'S GUITAR GOES INTO A

Dunlop Jimi Hendrix Wah," says Paden. "For those pick harmonics, he'll slam the wah down, but then he'll pull it back. Then maybe he'll go to it for solos. He'll sweep it in 'The Star Spangled Banner' for dynamic effect, but that's it. From the wah he goes into a Dunlop Rotovibe, which we run only in the green chorus stage for songs like 'Road to Nowhere.' After the Rotovibe is the Boss SD-1 Super OverDrive, which is on 80 percent of the time. He runs the level, tone, and drive at 2 o'clock. He'll turn it off and just back off the guitar volume for cleaner tones. It's such a pleasure for me to finally work for a guitar player who understands what a volume knob is! The last pedal in the chain is a Boss CE-2 chorus, which splits the signal so that I can run stereo into the amps.

"I'm carrying seven Les Pauls, but using only three in rotation each night. I'm carrying two Gibson 1275 doublenecks. He uses the doubleneck on 'Mama, I'm Coming Home'—which is our encore. Most of the time he's using the Rebel—the bottle-cap guitar—or his signature Zakk model with the black-and-white bull's eye. He uses his '57 Black Beauty with the silver-mirrored inlay for the second song, 'That I Never Had.' Zakk has been using a custom-gauge set of GHS Boomers. .010, .013, .016, .036, .052, .060 or a .070. The 6th string varies, going to low C, low B, or low A. Black Label plays a half-step down, and with Ozzy, we're tuning down a whole step to D.

"We use Monster Cable for the instrument cables and jumpers between the pedals. We abandoned a wireless system because Zakk likes to get feedback when he goes full throttle, and the wireless was just squashing the signal. So we went back to the old-school way of doing things. There's

a 30' lead to the pedalboard, then 40' back to the amp. You can do that with EMG pickups—you can run up to 100' of cable with EMGs without hearing a signal loss—and I change the batteries once a week to keep the induction level hot. To power the pedals, we use only batteries. It keeps things simpler, and it's safer, too. With as many volts as those pedals are pulling, if water does get on them, and if Zakk's making contact with the microphone—well, let's just say I'd rather not shock him.

"For amps, we use Marshall JCM 800s, but with 6550 power-amp tubes instead of EL34s, and 200-watt EV speakers instead of Celestions. The 6550s have a lot of punch and clarity. On the heads themselves, Zakk puts the preamps at 10, and the masters run at 4 or 6. That way, the preamp gives you all the distortion, as opposed to power-amp distortion.

"Using Celestions is like having a compression pedal, because they break up so soon. EVs have clarity and punch. He runs his preamp level so hot because that's where he's getting his breakup; it's not coming out of the speakers. He uses four 200-watt EVs, so his cabs are rated at 800 watts. Even if he runs the heads hot, he's only pushing 120 to 130 watts of potential power out of the amp. There's no way that's going to make those EVs bark.

"He has two cabs that he's had since he started playing with Ozzy. Then he has two new ones with the old TV look and smaller emblem. The newer cabs are really tight, because they haven't had all that vibration pushed through them for so long, and that's what we're miking and putting out in the house. We mic one cab on each side with a Shure SM57 and an Audio-Technica AT-4060 tube mic."



You'll agree.

"The D1600 offers a good balance of straightforward operation and sophisticated capability."

"I suspect a lot of folks will see this machine as a luxury ride commanding a midsize price...give the D1600 a good look before you decide to spend more."

- **Keyboard Magazine.**

"The touch screen is quite wonderful; I could get around the unit fast...[The D1600] sounds great, is intelligently designed, and easy to use."

"...you can now produce truly pro-level recordings with a compact, budget-friendly box."

- **EQ Magazine.**

We think you'll agree. The D1600 Digital Recording Studio—all you need to record, mix and master your next CD.

D1600

- Recording Format 24-bit/16-bit uncompressed, 44.1 kHz • 24-bit A/D, D/A conversion
- 8 track recording/16 track playback @16-bit mode • 4 track recording/8 track playback @ 24-bit mode
- 20 GB swappable internal IDE hard drive • Optional internal 8x CD-RW drive
- 100 scenes/4 locate points per song • 24 channel, 8 bus digital mixer with scene memory and MIDI automation
- 3-band EQ per channel • Up to 11 effects simultaneously • 106 effects algorithms • Built-in tuner
- Four XLR inputs w/phantom power • 24-bit optical SPDIF I/O • 215 PCM drum rhythms

Visit korg.com/d1600 for a demo.

Version 2.0 software and video manual now shipping and available online!

©2001 Korg U.S.A. For more info visit korg.com call 1-831-393-8530 doc# 4105

KORG



**all you ever wanted
and more...**



Koch Multitone combo

amps attitude

U.S. distribution: Eden Electronics, Inc., phone 783 678 3661
Outside of the US: Koch Guitar Electronics phone +31 8133 463 4633
www.koch-amps.com

REPEAT OFFENDER

tone, all you have to do is turn down to get clean.

Why did you load your Marshall JCM 800s with 6550 tubes instead of the usual EL34s?

They just sound fatter and punchier to me. I first discovered the difference between 6550s and EL34s when I put a newer JMP right next to my '76 JMP. The new amp had a master volume, EL34s—the whole shot. But it sounded like a wide receiver, while the older amp sounded like a nose tackle. The '76 with 6550s just sounded bigger and tougher.

You use effects sparingly, as well.

I'll step on a distortion pedal to take off, and I'll use a wah as kind of a treble boost for that real Michael Schenker tone.

What's your main Les Paul?

It's the black-and-white bull's eye Les Paul—the Zakk Wylde Signature model with EMG pickups. It has a shaved neck in back—not

because of the thickness or anything, but because I like the smoothness of a shaved neck. The frets are 6100s, because I like my frets a little taller. I don't know how people play those fretless wonders!

Marshall is also making you a Black Label Signature series amp, right?

It will be basically a reissue of the JCM 800, but cosmetically different. It will also have some cool features, like a power soak. We're talking about using an EV instead of the normal Celestion for the cabinet. It will be nice to have my own amp, because it will be easier to replace if it falls off a truck. It's like when Gibson made my custom guitar—now I can just have one sent to me, instead of buying a stock Les Paul, ripping out the frets and putting in the 6100s, installing the EMG pickups, shaving the back of the neck, and putting new tuners on it.

And to complete the ensemble, there's your chain strap.

That's just the thickest chain they have at Home Depot. You just tell the dude to cut it to what length you want, and you're good to go. Then you just have to get the fisheye hooks, and drill them into your guitar to hold it.

Doesn't the chain hurt your shoulder after a while?

Nah—you just lift weights and eat steak, and you'll be fine.

Godin
New Guitar
Concepts

The Godin LGXT.

Acoustic Guitar
Electric Guitar
Orchestra

Find out more about the 3-voice LGXT
visit www.godinguitars.com

Godin Guitars are crafted in Canada and
assembled by hand in New Hampshire.



THE QUINTESSENTIAL GUITAR CHORD LIBRARY IN THE PALM OF YOUR HAND

Key or Root—Displays the key or root for the chord selected

Fret Position—The Roman numeral indicates the fret position for the displayed chord.

Chord Variant—Displays the variant on the key and type selected

Righty or Lefty—Has the option to display all chords for either right- or left-handed musicians

Arrows—Right and left arrow keys to page through the various selections for that particular zone.

Chord Type—Displays one of the four main chord types or groups selected (Major - Minor - Dominant 7th - Diminished)

The **Chordmaster** is a hand-held chord dictionary that holds over 4,000 guitar chords, chord types, and chord variants in its memory. A small touch-screen LCD helps you easily navigate through the entire chord library, and the **Chordmaster's**

compact size fits easily into your guitar case. Whether you're a beginner or an advanced musician, the **Chordmaster** is a compact, simple-to-use chord computer that offers more depth than any other product on the planet.

PLANET WAVES

by D'Addario

J. D'Addario & Company, Inc. • PO Box 290, Farmingdale, New York 11735
www.planet-waves.com




THIS YEAR'S MODEL

AFTER A DECADE OF EVOLUTION,
INCUBUS'
MIKE EINZIGER
BECOMES AN OVERNIGHT SENSATION

BY MATT BLACKETT

PHOTOGRAPH BY JOHN POPPLEWELL

In the music business, if a band can't be pigeonholed, it probably doesn't stand a chance of surviving. That's what makes Incubus—and their guitarist Mike Einziger—an anomaly. They've risen to the top of the modern-rock heap without resorting to musical formulas. Like them or not, they sound *different* ■ It wasn't always so. When Einziger joined forces with his teenage friends ten years ago, they were just learning how to play their instruments and write songs, and they borrowed liberally from quirky funksters such as the Red Hot Chili Peppers and Primus. As the band evolved, they traded funk for melody, and replaced attitude with introspection ■ The result is a sound that relies heavily on the thoughtful guitar playing of Einziger. His restless, animated parts bob and weave >>>



"When I write a guitar part,
I try to keep in mind how it
will sound in the context
of the band, not just how
it will sound on its own."

—MARK EINZINGER

Elderly[®]

INSTRUMENTS

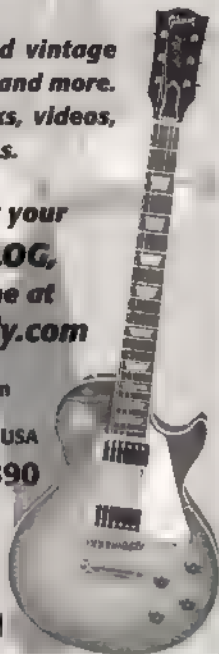
New, used, and vintage guitars, amps, and more. Plus CD's, books, videos, and accessories.

Call today for your **FREE CATALOG**, or order online at **www.elderly.com**

1100 N. Washington
PO. Box 14210-GP
Lansing, MI 48901 USA

(517) 372-7890

fax (517) 372-5155
www.elderly.com



THIS YEAR'S MODEL

around the fretboard, and shift from clean to dirty to weird and back to clean without ever stepping on the rest of the band. And it was Einziger's clever acoustic lines that propelled the band's breakthrough single, "Pardon Me," up the charts.

Incubus' most recent release, *Morning View* (Epic), shows the latest stage in Einziger's development. His playing is more focused and immediate, but his signature sliding chords and moving lines are still there. And, while it might seem like Einziger and company came out of nowhere, they've been refining their craft over the course of hundreds of gigs and four studio albums.

• • •

How would you describe the difference between Morning View and your previous records?

This time, I wanted to get good live guitar performances and use them as the final takes. It worked out pretty well. There were only a couple of songs where I redid the guitars. In the past,

I'd track in the room with the others, but we would just try to get a good bass and drum take. I'd worry about the guitars later.

On a lot of the songs, you'll go from a clean tone to a dirty tone and back again

Yeah—and I did all the amp and effect switching as we were tracking. I just set the two amp channels so they sounded right, and went for it. Obviously, this approach closes off certain mix options that you'd have if all the tones were tracked separately, but I look at that as a positive. I think a lot of people get obsessive in the studio and over-think things. When you do it this way, you either like the performance or you don't. You can't agonize over all the choices.

But did you at least rely on different gear options in the studio?

Not at all. I used one electric on the entire album—a PRS McCarty Archtop. It's unfinished, and it's my favorite sounding guitar.

What about amps?

I used a Mesa/Boogie Tremoverb head plugged into a 1x12 isolation cab. I don't know who makes the cabinet, but it has a Shure SM57 mounted inside, and when you close it up, you can't hear anything on the outside. It worked great. I did all my basics through the iso cab, and my overdubs through a Tremoverb combo.

What effects are you using on the clean parts to "Nice to Know You"?

That's a Boss Super Phaser and delay/reverb.

True blue.



S-com plus

Stereo Compressor/Limiter

It combines a feature-rich Compressor/Limiter, Expander/Gate and Enhancer offering precise control. And its logical front panel layout with extensive metering makes it easy to use. The *plus* is for its useful De-Esser that removes sibilance from vocals and reduces overly bright audio. Most importantly, S-com plus's audio path employs super low-noise VCAs with vast headroom and imperceptible distortion for transparency and sonic integrity.

And it carries S-Class's assurance for intelligent design, superior functionality and unparalleled performance.

AEG

Auto Envelope
GENERATOR

SKD

Smart Knee
DETECTOR

EFR

Enhanced
Frequency
RECOVERY

That delay/reverb pedal is essential to me. I use it constantly. On the last clean section, I added a 12-string acoustic to those parts.

It seems like you do that a lot. If a song has three verses, they'll all be a little different.

I like to do that, because I'm trying to build the song and let it take you for a little ride.

Your rhythm part in "Echo"—with all the sliding chords—seems to be representative of your style. What is it you like about that sound?

I like a lot of eastern music, and sliding or bending chords reminds me of Japanese koto music or Chinese opera.

The harmonics you pluck later in that song sound like a koto, as well. Are you picking those with your right hand?

Exactly. I got that technique from watching Eric Johnson—except he's way better at it than I am. That guy is so good it's ridiculous. I don't have the patience to practice as much as it would take to hit harmonics like him.

Your parts always have a lot of movement. Do you deliberately avoid chugging on one power chord?

I think that's due to the fact that I have a really short attention span [laughs]. I get bored easily, and having harmonic movement within a part keeps things interesting. It has to be in the right places, though. I won't do it if it gets in the way of the other guys.

How did the intro to "Just a Phase" come

History in the Tennessee

For 30 years, master luthier Mark Taylor has been creating some of the finest musical instruments in the world. From the handspun tones in the "Tut Taylor" resonator guitars, the Tennessee 20 5 sandblasted tone rings, the "Tennessee" series banjos and the forward x-bracing and premium woods of the "Tennessee" series flat tops comes the tone and performance demanded by the best players in American music.

Hand made in Music City, USA

Discover more from these artists - visit our website at www.craftersta.com or call 615-773-7200.

Different shades of blue.



S-phone Four Channel Headphone Amplifier

It's simply the most versatile and flexible four-channel headphone amplifier you can own. Each channel incorporates independent Level control, Two-Band EQ and a Stereo Aux Input. Listeners can also mix in more of their own signal for "More Me." Plus, the amplifier will power all twelve headphone outs.

The S-phone, like all other Samson S-Class amps, represents a new perspective on audio processing tools.

SAMSON

S-Class. Learning from Technology. Processing Tools.
To learn more about the S-Class line, visit www.samson-tech.com.

© Samson 2001.

THIS YEAR'S MODEL

about?

We had already written the body of the song, but we felt it needed to have another dimension. I came up with the intro, even though I initially thought it would go at the end of the tune. Our bass player suggested strongly that we use it for the intro. We gave it a try, and it worked really

well. I doubled the part with an acoustic.

The end of that song is pretty heavy. What's your philosophy for recording dirty parts?

The trick is to not use too much distortion. When you back off the gain, you can hear the notes a lot more. And I don't think it takes away from the heaviness of a part.

A lot of players don't subscribe to that theory these days.

I know. They think the more gain you use, the heavier a part will sound, but, most times, the opposite is true. With too much distortion, it not only makes it tougher for your notes to come through, it also makes it more difficult for the rest of the band to come through.

How do you set your amps to avoid that?

The gain is over halfway, but not all the way up. As for the EQ, I run everything at 12 o'clock. I've never found that the EQ does all that much on my amps. Thankfully, I love how they sound anyway.

How do you route your effects?

Live, I use a Hughes & Kettner Rotosphere, two Boss Super Phasers set differently, a DOD Gonkulator ring modulator, a Boss delay/reverb, an MXR Phase 90, a DOD envelope filter, a Boss compressor, and a Boss octave pedal.

In that order?

Yes. I've experimented with the routing, and there is a tremendous difference in how effects sound and react to one another when you change the order. This setup works for me. I know most people put the compressor first, but I like what happens when the effects hit the compressor, rather than the other way around.

What do you like about that sound?

I like things to sound raw. That's why I don't use effects loops, because the effects sound too clean. I keep them all in the front of the amp. You have to adjust the blend of the reverb pedal when you're running it into the dirty channel of the amp, because otherwise it can get kind of ugly.

Speaking of effects, how did you get that steel-drum sound at the end of "Warning"?

That's my guitar plugged into a vocal transposer that I believe is made by Boss. It's like a

WHAT LABEL LAWYERS DON'T WANT YOU TO KNOW

or "Where Does It Say That?"

Before you sign on the dotted line of your next recording agreement, check out *Secrets of Negotiating a Record Contract*. It's your streetwise guide to deciphering music recording agreements crafted by today's major label lawyers.

To help you out-manuever treacherous loopholes, hidden agendas and other contractual land mines that impact your earnings, this book exposes the sneaky "LabelSpeak" that lawyers use. Clause by clause, industry insider Moses Avalon deconstructs actual contracts and translates them with the original and decoded versions side by side. Plus you get eye-opening reality checks: real-life examples from Top 100 artists, anecdotes, tips, strategies, and entertaining inside stories from Avalon and other music recording industry experts.



For decoding your contract—and rewriting it your way—**Secrets** tells all.

By the author of *Confessions of a Record Producer*

Softcover, 300 pages,
ISBN 0-87930-636-X, \$19.95

Available at fine book and music stores everywhere.

Or call toll free (866) 222-5232.



Backbeat Books
6600 Silacci Way • Gilroy, CA 95020 USA
phone: (408) 848-8294
fax: (408) 848-5784 • e-mail: backbeat@rushorder.com
web: www.backbeatbooks.com or www.mosesavalon.com

Distributed to music stores by Hal Leonard Corp.,
to bookstores by Publishers Group West.

ROGER MAYER ANALOG EFFECTS

- Custom Wah Upgrades
- NEW... Vision Wah



North Star Audio
1118 N. Mozart St. Unit 2
Chicago IL 60622-2718 USA

Phones: Chicago & Int'l: 773.782.9666
Toll Free: 800.228.3538 • Fax: 773.342.9796
Visit our Website: www.rogermayerusa.com

VISA/MC/AMEX accepted

Power Struggle: **Is Your AC Power** **Beating Up Your Sound?**

Imagine life without electrical power. Visions of outdoor plumbing, underwear on the clothesline and being denied the pleasures of "Mysteries & Scandals" on the E! Entertainment Network float through your head. Not pretty thoughts, huh? We don't realize how much we depend on power until our taken-for-granted supply is interrupted by fluctuating voltage

Thankfully, the AC power supplied to us by public utilities is meant for general use and is highly versatile. However, it was not meant for the specific needs of audio or computer systems. Most professional audio equipment will be adversely affected by the many anomalies found in AC line current. Following are some of the more common problems:

Spikes, surges and sags, oh my! A spike is a short pulse of energy with a voltage as high as 6000 volts and a duration of a few milliseconds. A voltage surge is a less intense but longer-lasting event. A sag, which is very frequent but short, is usually caused by a power-greedy electrical device, such as an air conditioner. The susceptibility of your equipment depends on a variety of things. As a general rule, the greater power draw of your device and the more rapid its on/off cycle, the more potential it has for causing a spike, surge or sag. Each month, a typical commercial facility will experience about 60 transients (spikes) and 50 surges of various severity and duration.

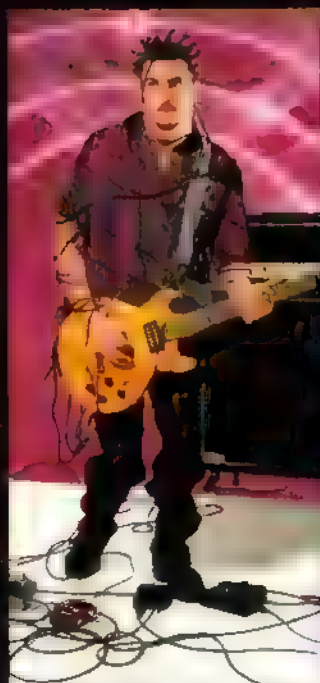
Balanced Power Even an AC power source that is virtually free of problems can create an unwanted noise level in audio equipment. The noise-generating characteristics of AC are built-in and inescapable

because all 120V AC lines are unbalanced. That's why you need balanced power. The concept is simple: Take the unbalanced AC signal and use a transformer to balance it. This will result in 120V power with equipment that operates normally, but with a dramatic reduction in low-level noise.

Regulation In order to address both overvoltage and undervoltage problems, you need a voltage regulator. There are several different types of these available, but the most important issue to keep in mind is that any regulators used for audio/video applications should use toroidal auto-transformers and solid-state tap switching. These are best for preventing hum in equipment, and are also very compact. So get an AC line Regulator, and your worries — not your equipment — will go up in smoke!

FURMAN
PURIFY YOUR POWER

Rock Star Rule Number 1: Never Get Too Wrapped Up In Your Work



Experimenting with effects is key to making great music. But you should never let your effects control you. Too many cords connected to too many pedals can cause you nothing but trouble and frustration.

That's why Furman Sound created the SPB-8, the first-of-its-kind stereo pedal board. It is designed to hold up to eight pedal effects or boxes in place on a Velcro surface, and features tough metal construction that stands up to the rigors of the road. What's more is that the SPB-8 uses Furman signature power conditioning, with two levels of surge and short-circuit protection, as well as RF and EMI filtering. Each DC output is protected, so if one pedal goes out, your others continue to function.



You get all of this for just under \$400 - once again, Furman comes through with just the thing for creating music with the greatest of ease. And by getting all of those extra cords out of the way, the SPB-8 will also keep you from taking stage dives that are not part of the act.

FURMAN

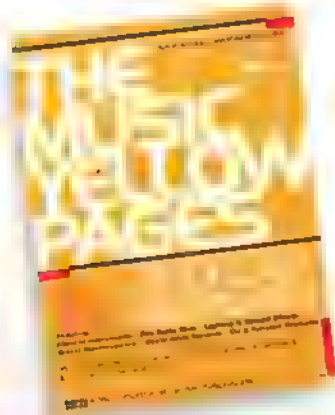
FURMAN SOUND, INC., 1997 South McDowell Blvd., Petaluma, California 94954-6919
Phone: 707-763-1010, Fax: 707-763-1310, Website: www.furmansound.com, E-mail: info@furmansound.com

Just Released:

MUSIC YELLOW PAGES...

2002 Edition

**The #1
Industry Resource**



GUITAR PLAYER SPECIAL
Only \$9.99 - a \$24.95 Value

- Available in print or on CD-ROM
- 40,000 listings of every major manufacturer, wholesaler, distributor and nationwide dealer. Featuring Musical Instruments, Pro Audio Gear, Sound Reinforcement, Lighting, DJ Products and Worldwide services.

3 Easy Ways to Order

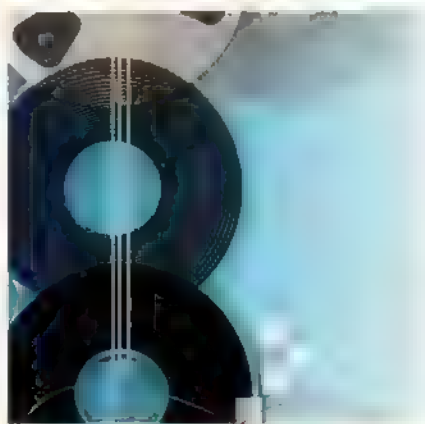
Online: MusicYellowPages.com/UEM
Toll free: (800) 357-8776
Fax: (516) 538-9429

3 Great Choices

- Super Saver Combo: CD & Print Edition: \$14.95
- The 2002 CD-ROM Edition: \$9.99
- The 2002 Print Edition: \$9.99

Fax Orders: Please select a choice and fax mailing and credit card information on a separate page to: (516) 538-9429

All orders include Free shipping in continental U.S. \$6.00 for all other orders.



GET ON TRACK!

With the World's Largest
Online Community of
Musicians, Producers
and Engineers

JOIN THE TRACK EXCHANGE

Designed exclusively to help you create recordings online with the world's best musicians, engineers and producers!

It's a new way to record and a new way to tap the world community for the best possible sound.

Sessions can be as open or closed as you want them. Totally secure file sharing. Safer than FTP.

- Share sound effects and files
- Review tracks remotely
- Find that hard to find musician
- Collaborate and compose online
- Get community input & critiques

Sign up today!

www.thetrackexchange.com
a MUSIC PLAYER NETWORK service

THIS YEAR'S MODEL

harmonizer, and when you hit two notes at the same time, all the pitches freak out because they don't know where to go. I let the notes bleed into each other on purpose. I tracked the part through a cool old Bell PA head I found in a pawnshop in Nebraska.

What's the nylon string on "Mexico"?

That's a guitar my mom got in the late '70s—I think it's a Yamaha. I wrote that song while I was sitting on the beach in Mexico, made a CD of it, and gave it to our singer. I wrote the word "Mexico" on the disc to identify it, and he wrote the lyrics around that word.

How many tracks of guitar are on that tune?

Just one. In fact, it was one take with the guitar and vocal recorded through the same mics—a pair of Neumann U87s. We recorded it with no click track, and the main section is a bar of three followed by a bar of four. We thought about making that a full-band song, but I'm really happy with how it came out—just guitar and voice accompanied by cello.

Did you use alternate tunings on this album?

"Circles" and "Have You Ever" are in dropped-D, and everything else is standard. I don't go for low tunings much. It sounds good when you're chugging on power chords the entire time, but that's not what I do. I actually think it sounds thinner when you play notes higher up the neck if you're detuned.

Who did you listen to early on that made you want to play music?

I was into Led Zeppelin, early Metallica, Hendrix, and Santana. I still really like Steve Vai—his rhythm work for me is every bit as impressive as his solos. I listen to a lot of jazz—Joe Pass and vocalists such as Ella Fitzgerald and Billie Holiday. When I got turned on to Bjork, it made a huge impact on me. Her voice reminds me of jazz singers, and I love how she can combine that organic element with all the technology on her records and make it all fit. By listening to Bjork, I've become a lot more aware of the other instruments in the band, and how my parts relate to theirs.

Incubus has toured with a wide variety of bands, including Pantera, 311, Deftones, Moby, and Blink-182, and yet you don't sound remotely like any of them. Where do you guys fit in?

I think we fit all those bills. The way we look at it is, if we play in front of thousands of people, somebody is going to like us. And we're so happy to be doing this for a living, it's almost inconsequential who we play with.

become one



zenTera

DYNAMIC SECTOR MODELING GUITAR AMPLIFIER

Imagine becoming one with your guitar. Imagine your powers of expression being equal to the sounds in your soul.

The Zenterra makes it profoundly easy, thanks to Dynamic Sector Modeling. This unique new technology captures the dynamic interaction between the eight major sectors (or groups of components) in eleven specific guitar amplifiers. The resulting feel is shockingly natural and profoundly expressive.

For more information, see your Zenterra dealer or www.hughes-and-kettner.com/zenterra.

Hughes & Kettner
TECHNOLOGY OF TONE

Follow the path of enlightenment to the Zenterra dealer nearest you:

Starrs Guitars	Little Rock	AR	501-372-1234
Guitar Center	Irao	CA	714-672-0103
West LA Music	Los Angeles	CA	310-477-1945
Alta Loma Music	Rancho Cucamonga	CA	909-989-5757
Guitar Center	San Jose	CA	408-249-0456
Amp Shop/Splash	Sherman Oaks	CA	818-388-5500
Guitar Center	Sherman Oaks	CA	818-990-8332
Guitar Center	Atlanta	GA	404-320-2555
Isabel Music	Atlanta	GA	404-521-0043
Let It Be	Lake Zurich	IL	847-550-1361
Maken Music	Chicago	IL	312-455-1970
Sound Post	Skokie	IL	847-679-6070
Sound Source	Matteson	IL	217-258-8919
Showcase Music	Louisville	KY	502-634-8010
Todd's Music Express	Metairie	LA	504-837-3403
Performance Music	Woburn	MA	781-936-6411
Chuck Levine Washington Music/Wheaton	Music/Wheaton	MD	301-946-8808
Fazio's Frets & Friends	Manchester	MO	636-227-3573
Music Left	Flaming	NC	819-872-0331
Desert Music	Las Vegas	NV	702-363-3333
Let's Jam	Poughkeepsie	NY	914-471-4400
Rudy's Music	New York	NY	212-391-1699
Musician's Friend	Medford	OR	800-776-5173
Portland Music	Portland	OR	503-228-3719
J & S Music	Emmanc	PA	610-985-6074
Triple R Guitar	Lewyryne	PA	717-730-9028
Magdon Music	Olyphant	PA	570-383-9413
Midnight Music	Pittsburgh	PA	412-369-9455
Discount Music	Bountiful	UT	801-282-8427
Classic Axe	Manassas	VA	703-330-7968
John's Guitars	Masses Lake	WA	509-764-1974
Wausau Music	Wausau	WI	715-675-9257





Puttin' the Breaks on the Blues

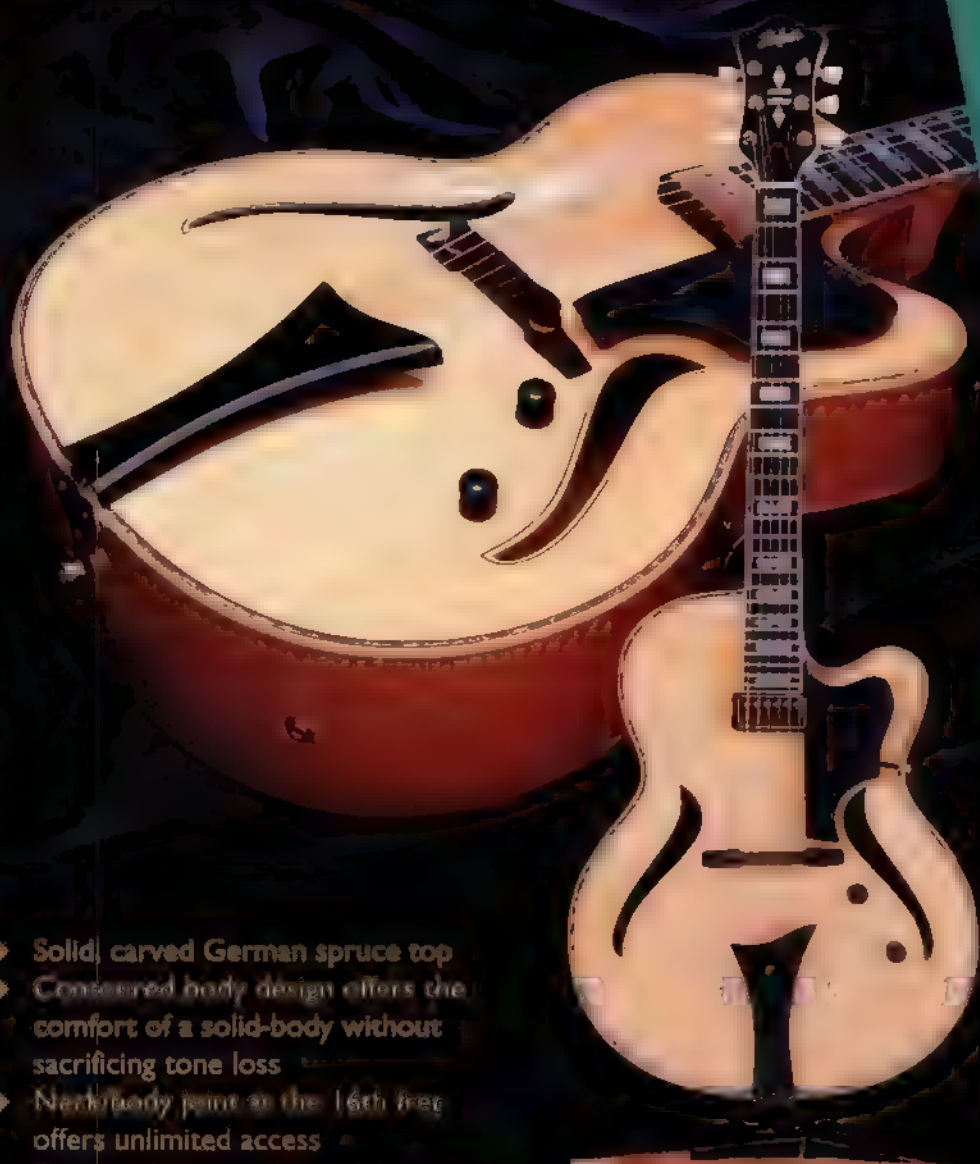
Saucy Starts and
Flashy Finishes
For Your 12-Bar Binges

Few licks are more satisfying to play than fat, juicy blues turnarounds. These gratifying cadences please your ears and soothe your soul. But of all the turnarounds you play, are any more important—or more high profile—than those that open or close your songs? ■ To start a song, you will be called upon to ignite the groove with an engaging guitar intro. At the end of a guitar-driven blues tune, the band will typically break with a big crack of the snare drum—pow!—and you'll have two or three seconds to pour your heart out with a closing cadenza > > >

By Jude Gold

Illustration by Kelly Sutherland

The Hofner Jazzica Custom



- ◆ Solid, carved German spruce top
- ◆ Contoured body design offers the comfort of a solid-body without sacrificing tone loss
- ◆ Neck/body joint at the 16th fret offers unlimited access
- ◆ Ebony tailpiece, pickguard, bridge, volume and tone controls, fingerboard and machine heads
- ◆ Hofner/Kent Armstrong design fully adjustable floating neck pickup
- ◆ Arched five-ply hard-shell case included

Handmade in
Hagenau, Germany

Contoured body design
of the Hofner Jazzica Custom



Since 1887

BOOSEY & HAWKES

Boosey & Hawkes Musical Instruments, Inc. • 10949 Pendleton St.
Phone: 818.252.6305 • Fax: 818.252.6351 • E-mail: marketing.us@boosey.co

Checkout the rest
of the **Family**



Verythin Classic



Vice President



New President

HOFNER Artists

Art Aschkynazo

Jack Grassel

Doc Jacobs

Denny Jiosa

Peter Leitch

John Leitham

John Stowell

Anthony Weller

Puttin' the Breaks on the Blues

You may even get a break thrown at you in the middle of a tune, allowing you to make a grand entrance into a guitar solo. Why not seize these moments? These are perfect opportunities for making huge musical statements—and when you have everybody's attention, nothing talks like a tricked-out blues turnaround hot-rodded to your liking.

Granted, there are plenty of classic Delta-, Chicago-, country-, and jazz-blues openers and closers that never fail. But as tireless as these workhorses are, great players tweak them to suit their own personal brands of blues. You can too. Building from phrases that have been in the blues vernacular for nearly 100 years, this lesson serves up a feast of daring turnarounds and licks you can use over blues breaks.

Cue Tips

A blues break is usually more a matter of instinct than design. You just *feel* it coming, and, hopefully, so do your bandmates. Cueing a break is easy, and, if you're ever stuck in a 12-bar jam that no one knows how to end, it's a useful skill to possess.

First, establish eye contact with your band-

mates. Then, like a singer bringing down a raised arm to signal the end of the song, use the headstock of your guitar to conduct the break's downbeat. If your rhythm section has a shred

of experience playing blues, they'll intuitively drop out for your cadenza.

Break-ing with Tradition

The magic of the 12-bar blues turnaround lies in its supernatural ability to simultaneously offer harmonic closure and rebirth. This is why most turnarounds are as useful for *opening* blues tunes as they are for ending them. To get rolling, check out the classic Chicago-blues turnaround in Ex. 1a. It's one of the world's favorite blues closers—or is it an opener? Indeed, it works equally well as either. It's just one of the many vintage turnarounds we'll use to construct spectacular new starts and stops for blues grooves. Let the fun begin.

Opening Statements

Let's use the basic grips from Ex. 1a to construct an exhilarating descent that lands with both feet firmly in the blues—and turns a few heads in the process (Ex. 1b). Once you get the moves under your fingers, this topsy-turvy opener all but plays itself. We're playing sixths all the way down, so try to mute the unused string between each pair of notes with the underside of the fretting-hand finger on the lower string. Then, you can really lean into this riff and play it like you mean it. Anything less just ain't the blues.

As with all of this lesson's musical examples,

The Breakdown on Breaks

- Blues breaks occur most often at the end of the very last 12-bar cycle—at either bar 9, 10, or 11. Fill them with the impassioned guitar cadenzas and/or dramatic turnarounds of your choice

- Breaks in the middle of the song are less common, but they're a great way to launch big solos

- Song openings call for captivating intro licks or engaging turnarounds—any lick that is strong enough to close a blues should be more than cool enough to open one

- Before you "put on the breaks," be sure of the song's chord structure because there are several different 12-bar blues forms. The most common is a *standard blues*, which is built off of I7, IV7, and V7 chords (or G7, C7, and D7, respectively, in the key of G). With commas as our bar lines, use this sequence: I7, IV7, I7, I7, IV7

IV7, I7, I7, V7, IV7, I7, V7

A *minor blues* is built off a standard blues, but the chords are typically voiced as minor-7ths (Gm7, Cm7, and Dm7, again in the key of G), and the last four bars are often replaced with bVI7, V7, Im7, V7 (or Eb7, D7, Gm7, D7)

Finally, get a grip on *jazz blues*, which typically adds Vm7, IIIm7, VI7, and IIm7 voicings (or Dm7, Bm7, E7, and Am7, respectively). A swingin' jazz blues in G might go: G7, C7, G7, Dm7 G7, C7, C7, G7, Bm7 E7, Am7, D7, Bm7 E7, Am7 D7. (Note that some bars contain two chords, each strummed for two beats)

- There is no true schematic for the blues. As blues greats from Robert Johnson to ZZ Top have proved over the decades, you don't have to stick to the 12-bar form. You've just got to have a bona fide case of the blues. —JG

Ex. 1a

♩ = 100 (I7) C7 (V7) G7

Ex. 1b

♩ = 100 Sprightly (I7) C7 (V7) G7#5

Ruffin' the Breaks on the Blues

the double bar line indicates either the beginning of the first 12-bar cycle (where the band joins you), or—if you're using the turnaround as an outro—the end of the very last 12 bars. Riffs such as Ex. 1b—blues flourishes that take place over the I7 chord—also make nice springboards over two-bar breaks beginning at bar 3 of the cycle.

For our next powerhouse intro, try Ex. 2, a turbo-charged Texas turnaround played Stevie Ray Vaughan-style. If you're with a band, big

snare hits on beat one of the first two bars will punctuate your entrance. The lick has two parts: the opening single-note B7 line (repeated again a whole-step down over A7), and the meaty chordal tag at the end. Did you catch the counterpoint in those chords? Starting at E9, there's a classic Delta-blues descent on the fourth string harmonized by a rising line on the second string. To use this lick as a song-closing break, start it at bar 9 of the last cycle.

The Gift of Grab

It's also important to steal inspiration from other instrumentalists' blues-break maneuvers. When it comes to big, chordal moves, pianists—with their ten fingers and 88 keys—have us beat, but we can still play wide-load grips inspired by them. Keyboardist Ray Charles might start off a slow blues in A with posh chords such as those in Ex. 3. This ascent makes a majestic opener, and it gets

its magic from smooth voice leading. Dig how D#dim7 seamlessly connects D to A/E, and then A/E to Esus4?

Let's rework this lick Larry Carlton-style. Ex. 4 illustrates how the versatile guitarist might use similar diminished flavors over a slow blues. This is a showoff-y turnaround, but it's tasteful and bluesy to the core. A single-note line sets things up, leading us to the heart of the lick—the triple-D#dim7 slide on beat four of the opening measure.

Reminder: Diminished 7th chords don't require changes in fingerings when you re-voice them higher on the neck—just slide them upwards and stop every three frets! In fact, our fingering hardly changes when we hit A7. We simply move that last D#dim7 up one fret and leave our first finger behind on the 7th fret. (Again, smooth voice leading results in pure ear candy.)

Ex. 4 also makes a captivating closer. A

Ex. 2
♩ = 108

(V7) B7 (IV7) A7 E9 A7 C7 E5 C9 B9 (V7)

Ex. 3
♩ = 58-66

(I7) A7 (IV) D D#dim7 A/E D#dim7 (Vsus4) Esus4



audio version
available!
truefire.com



N · G · W

National Guitar
Workshop

SUMMER 2002 ROCK

THE NATIONAL GUITAR WORKSHOP OFFERS

BLUES

GUITAR • BASS • DRUMS • KEYBOARDS • VOCALS

JAZZ

BEGINNING • INTERMEDIATE • ADVANCED

ACOUSTIC

ALL AGES • GREAT GUEST ARTISTS

To request a 2002 course catalog
call 1-800-234-6479
or visit www.guitarworkshop.com.



Puttin' the Breaks on the Blues

break at bar 11 gives you all the breathing room you'll need, and a Carlton-flavored half-dirty tone will help bring this lick to life. Using dynamics, see if you can start at a whisper and gradually swell to full crescendo by the

time you hit the A7 accent. The band will likely come back and nail the last two chords with you. (Because we are now *ending* our A blues, try closing with B \flat 9 and A9 instead of D \sharp dim7 and E9. This common ♭II7-I7 slide gives complete closure to a blues song.)

Minor Adjustments

A minor blues' dark, moody changes call for a different brand of guitar break. For instance, try the four-note chords in Ex. 5 for pure harmonic heartbreak. This is a moving way to close a slow, minor blues in A. These poignant voicings are more than enough to carry your slow-mo cadenza, because the stirring disso-

nance of Am7 \flat 5 and the curious major third in Aaug will have a mesmerizing effect on your audience. A gradual ritard from you—as well as a cymbal swell and low-A bass note on the last chord—will add finality.

For slightly faster minor-blues grooves, try a dazzler in the style of Mr. Guitar, Chet Atkins (Ex. 6). This break is the first one we've seen that starts at measure 10, and it startles you with a sudden diminished descent, but then smooths things out with a chordal epilogue similar to Ex. 5. This time, however, our chord voicings have an open-string, high-E pedal, whereas Ex. 5 featured an enchanting dual-A pedal fretted on the outside strings.

Ex. 4

♩ = 44-50

(I7) A7 (IV7) D7 D \sharp dim7 (I7) A7 D \sharp dim7 (V7) E9

11

w/ grad crescendo

Ex. 5

♩ = 54

Melancholy Am Am7 \flat 5 D/A Aaug Am

11

ritard

Ex. 6

♩ = 88

Moody G \sharp dim7 (Im7) Am7 B11/A B \flat maj7 \sharp 11 Am

10

ritard



audio version available!
truefire.com

Progressive Publications - For the Musician in You!

Some Titles Now With DVD!



PROGRESSIVE HOW TO TUNE THE GUITAR
For Beginner to Advanced
Contains a wealth of information to assist with the tuning of the guitar. Covers simple and advanced tuning methods along with valuable information on choosing and fitting strings for all types of guitars as well as useful setup and maintenance tips.

\$ 7.95

ORDER CODES
BOOK & CD PACK: CP69209



PROGRESSIVE GUITAR METHOD BK 1
For Beginner Guitarists
Introduces you to the basics of guitar and teaches you how to read music. Covers the basic elements of music theory. Teaches you how to play melodies and chord arrangements of many well known songs.

\$7.95 Book/CD

\$14.95 Video Only

\$19.95 Video/Book

\$24.95 DVD/Book

ORDER CODES
BOOK & CD PACK: CP54048
VIDEO ONLY: VS4048
VIDEO PACK: VP4048
DVD PACK: DP54048



PROGRESSIVE GUITAR METHOD BK 1: TAB VERSION

For Beginner Guitarists
A comprehensive lesson by lesson introduction to the guitar. Covers notes on all strings, reading music and tablature, picking technique and basic music theory. Incorporates well known traditional pop/rock, folk and blues songs.

\$12.95

ORDER CODES
BOOK & CD PACK: CP69068



PROGRESSIVE GUITAR METHOD BOOK 1 SUPPLEMENT

A collection of over 70 well known songs with chord symbols which can be used alone or in conjunction with Progressive Guitar Method Book 1. Contains 8 more lessons including information on major scales, keys, triplets, 6/8 time, 16" notes, syncopation etc.

\$12.95 Book/CD

\$19.95 Video Only

\$29.95 Video/Book

\$24.95 DVD/Book

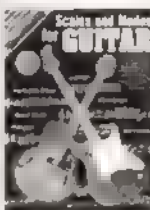
ORDER CODES
BOOK & CD PACK: CP69133
VIDEO ONLY: VS9133
VIDEO PACK: VP69133
DVD PACK: DP69133



PROGRESSIVE ELECTRIC GUITAR
For Beginner to Advanced
Incorporates the volume and tone controls, the pickup selector switch, effects and amplifier settings into learning music from the very beginning. Explains and demonstrates all the essential chords, scales, rhythms and expressive techniques.

\$14.95

ORDER CODES
BOOK & CD PACK: CP68161



PROGRESSIVE SCALES AND MODES FOR GUITAR

For Beginner to Advanced
Guitarists
Gives the student a complete system for learning any scale mode or chord and makes it easy to memorize any new sound as well as building a solid visual and aural foundation of both theory and the guitar fretboard.

\$14.95

ORDER CODES
BOOK & CD PACK: CP69058

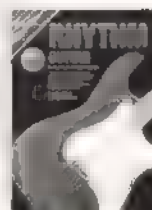


PROGRESSIVE GUITAR CHORDS

For Beginner to Advanced Guitarists
Shows you every useful chord shape in every key. Separate sections for beginners (open chords), Rock guitarists (bar chords), advanced players (jazz chords). Special theory section on substitution, transposing, keys and sample chord progressions.

\$16.95

ORDER CODES
BOOK & CD PACK: CP18309

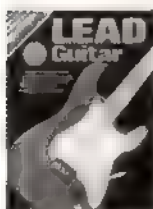


PROGRESSIVE RHYTHM GUITAR

For Beginner to Advanced Guitarists
Covers Rock styles. Rhythm patterns and techniques, playing in a group, chord substitution, reading sheet music and theory as it relates to the Rhythm guitarist. Contains over 130 chord progressions with suggested Rhythm patterns.

\$16.95

ORDER CODES
BOOK & CD PACK: CP54047



PROGRESSIVE LEAD GUITAR
For Beginner to Advanced Guitarists
Shows you all the essential scales and techniques used by Lead guitarists. Takes you from basic 12 Bar Blues through to improvising your own solos. The CD also includes "Jamming" progressions to play along with.

\$16.95

ORDER CODES
BOOK & CD PACK: CP54046

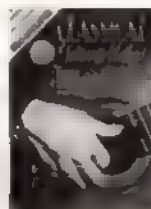


PROGRESSIVE FINGERPICKING GUITAR

For Beginner to Advanced
Deals with all aspects of Fingerpicking guitar. Special emphasis on folk styles, arranging patterns and techniques. Contains special sections on tuning, music and tablature, transposing and a glossary of musical terms.

\$16.95

ORDER CODES
BOOK & CD PACK: CP18313



PROGRESSIVE CLASSICAL GUITAR

For Beginning Classical Guitarists
The essential method for the beginning Classical Guitarist. Teaches you how to play the world's most famous pieces for Classical Guitar and teaches how to read music.

\$16.95

ORDER CODES
BOOK & CD PACK: CP18312

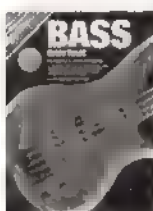


PROGRESSIVE SLIDE GUITAR TECHNIQUE

For Beginning Slide Guitarists
An easy to follow guide introducing all the important techniques required to play Slide guitar. Includes damping, fretting, sliding, vibrato, slide scales and open tunings. Contains over 50 exercises.

\$14.95

ORDER CODES
BOOK & CD PACK: CP18359



PROGRESSIVE BASS GUITAR
For Beginner to Advanced
Specifically designed for students who wish to play Bass guitar in a Rock group. Teaches licks incorporating modern Rock and Pop styles. Shows you how to create your own bass lines. You do not need to read music to use this book.

\$16.95

ORDER CODES
BOOK & CD PACK: CP54044



PROGRESSIVE SLAP TECHNIQUE FOR BASS GUITAR

For Beginner to Professional
Introduces slapping and popping techniques as well as hammer-ons, pull-offs, slides, ghost notes and cross hammers. Also includes a thorough study of all the important rhythms and syncopation used in slapping.

\$14.95

ORDER CODES
BOOK & CD PACK: CP18316



PROGRESSIVE JAZZ BASS

For Beginner to Advanced
The essential guide to Jazz Bass. Covers intervals, chord arpeggios, inversions, turnaround, Jazz and Jazz Blues progressions, scales, runs, chord arpeggios and chord extensions.

\$14.95

ORDER CODES
BOOK & CD PACK: CP69082



PROGRESSIVE DRUM METHOD

For Beginner to Advanced
Contains all the important beats, rhythms, fills, rudiments, techniques and concepts required by today's versatile performing drummer. Deals with important topics such as syncopation, accents, dynamics and independence.

\$14.95

ORDER CODES
BOOK & CD PACK: CP72618

Available from your local retailer or from Koala Music, Inc.

P.O. Box 21095 St. Petersburg Florida 33742-1095

add \$5.00 per order for postage and handling - pay by check or VISA

Name _____

Qty

Code

Price

Address _____

City _____ State _____ Zip _____

Email _____

Visa # _____ exp. _____

signature _____ phone _____

Shipping

\$

5.00

Total Amount

www.learntoplaymusic.com

Puttin' the Breaks on the Blues

Hot Country Blues

If you like hot-dogging on a Telecaster with a little slap-back echo, you'll love **Ex. 7**, which shows you how to inject country flavors into a blues cadenza. This lick is based on sixths, and it uses the open *D* string as a springboard throughout its opening measure. Try putting

aside your pick in favor of a nice claw-grip attack, and pluck the low notes with your thumb, and the upper notes with your index or middle finger.

What is most striking is the riff's four-against-three vibe. Notice how the sixteenth-notes are written as quadruplets? That's because—like the rest of our examples—we're in a 12/8 blues. These four-note groupings would nestle perfectly against a two-step Nashville groove in 4/4, but against this shuffle beat they create splendid rhythmic friction. (One thing that helps you shift gears is that the band has, of course, dropped out for your break.) Dig into the big, crunchy, muted scrapes at the end, and then have the band come back in to pound that final *G7#9* with you.

A more rootsy—but still twangified—outro is **Ex. 8**. This break begins at measure 9 of an *E* blues, and it opens with some basic pentatonic moves. But it's the dirty diads that give this lick teeth—the counterpoint within the three double-stops absolutely nails the *V7-IV7* shift. Try this as an intro, with big snare hits, as in **Ex. 2**.

Top-notch Turnaround

What **Ex. 8** needs is a tasty tag for the final two measures, such as **Ex. 9**—a modified Delta-blues turnaround approved by ZZ Top's Billy Gibbons. You'll recognize the notes, but Gibbons and other blues gurus prefer to give rhythmic independence to the two voices. The descending low voice has the typical 12/8 shuffle feel, while the upper high-*E* pedal is syncopated

Ex. 7

♩ = 104-120 (17)
Cocky G7



Ex. 8

♩ = 108
Snarly (V7) B7



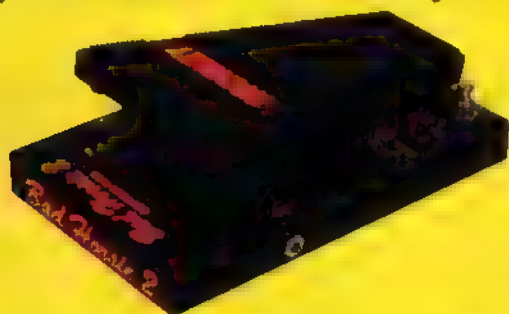
Ex. 9

♩ = 72 108 (17) E7

MORLEY®

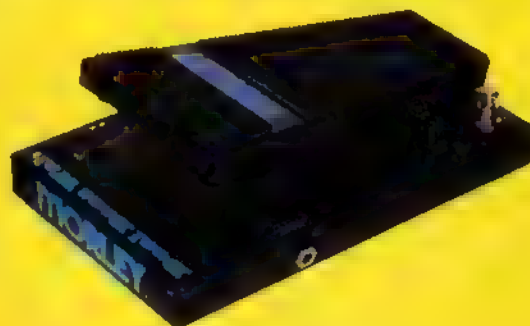
We're Not Your Fathers Wah Pedal Company.

Sure, Morley Wah pedals have been around since the early seventies. For nearly 30 years, we've heard musicians in every genre of music use our products. But that's no reason to continue to make the same old product the same old way. If you haven't tried a Morley lately, you should hear what you've been missing.



Steve Vai's Bad Horsie 2 Contour Wah

Still switchless, still designed to meet Steve's specifications but with two footswitchable Wah modes. In contour mode you can dial in the Wah frequency and level. Are you ready?



Dual Bass Wah

Two footswitchable Wah modes; Traditional and Funk Wah. Also switchless. Designed for extreme low frequency.



Check out our Pro Series II pedals. New and improved with our "Clear-Tone" buffer circuitry to prevent signal loading and our "High Q" Wah tone for superior Wah Wah wailing. Choose Wah, Wah/Volume or Distortion/Wah/Volume.



Steve Vai's Bad Horsie Wah
The Wah that started a whole new generation of Wah pedals. Easy to use, sounds great!

Steve Vai's Little Alligator Volume
A studio quiet optical volume pedal set the way Steve likes it.

Use our ABY to route one signal to two outputs OR two inputs to one output. Then, select between them or combine them.

Buy A Morley. And Step On It.

185 Detroit Street Cary IL 60013 (847) 639-4646 www.morleypedals.com



Private Stock #235

PRS PAUL
REED
SMITH
GUITARS

380 Log Canoe Circle, Stevensville, MD 21666
www.prsguitars.com

Cuttin' the Breaks on the Blues

over the top. Pluck it fingerstyle or with your pick on the low notes and your middle or ring finger on the uppers. The voices only hit simultaneously on beat three of measure 11, and beat one of measure 12

Once you have it down, try Ex. 10. Rhyth-

mically, the mechanics are identical to those of Ex. 9, but we've relocated to the key of G, and made one exciting addition to the upper voice: a contrapuntal rising line on the B string, like the one we saw in the closing chords of Ex. 2.

Boppin' the Blues

Swing-, bebop-, and some jump-blues progressions contain a shifting palette of chord tones that deliver harmonically exciting closing breaks. A fun way to handle these endings is by bringing out the unique flavors of each chord with a melodic improvisation or pre-crafted lick.

In an F bebop blues, the last four chords might be F7, D7, Gm7, and C7#5, as in Ex. 11.

First, play through these changes and soak your ears in their sound. Then, try the lick. You'll be the only instrument playing, but your listeners will still hear the chord progression because you're implying it with specific notes. For instance, the F# and A at the end of the first phrase bring out D7, and the G# at the end of bar 12 suggests the tasty sharpened 5 in C7#5. Close things out with the intriguing, unresolved sound of F6/9#11.

Finally, make sure you have a chord-melody cadenza in your 'bop-blues arsenal. Ex. 12 is a great way to open—or close—a swingin' C blues. The grips are inspired by the legendary Joe Pass, and the descending melody echoes the late sax man Oliver Nelson and his jazz-blues classic, "Stolen Moments."

Don't be intimidated by all the ink in this example. Once you get the concept down, this lick is easy to learn. It's simply a series of descending minor-7th chords tied to a high C pedal tone—a *balloon* tone, if you will. As a bar-11 outro, this lick makes a great surprise break for two reasons: It blindsides you with chords that aren't typical of a 12-bar blues, and it prolongs the final cadence by two whole measures, making the V7 even more gratifying.

Ex. 10

♩ = 72-88 G7 C/E Eb7 G

Ex. 11

♩ = 100-120 (I7) F7 (VI7) D7 (IIIm7) Gm7 (V7) C7#5 F6/9#11



Ex. 12

♩ = 84-104 F#m7b5 Fm7 Cadd9/E Ebm7(13) Dm7 Dbmaj7 (I) C6/9 (V7) G7#5

audio version available!
truefire.com

The MODTM Series



Modern, with a touch of English

New Musical Instrument Speakers for the Modern Artist

www.jensenmods.com

Exclusively Distributed by

6221 S. Maple Ave.

Tempe, AZ 85283

480.755.4712 fax: 800.706.6789

www.cedist.com info@cedist.com



DISTRIBUTION

Harrison with the
Rickenbacker 360-12 that
changed the sound of rock.



Divine Light

GEORGE

BY MICHAEL
MOLDA

HARRISON'S

EXPLORATION



Quiet? Like hell. George Harrison may not

have prattled on like the characters in the Monty Python

skits he loved, but his actions were loud, clear, and far

reaching. Often characterized as cranky and uncomfortable with

fame, it's no surprise that Harrison didn't embrace Paul McCartney's

wide-eyed ambition or John Lennon's spasms of confession. He simply wanted to

play guitar and write songs. (When the Beatles were first called to audition

FAB LIFE OF INNOVATION

guitarplayer.com



MARCH 2002

Divine Light

for EMI, the others talked about getting rich. Harrison's request? "Please order four new guitars.")

Appropriately, it was his serene celebration of creativity and spirituality that transformed popular culture. And although those changes weren't heralded by bombast or fanfare, they are still molding our consciousness today. He popularized the concept of world music, for example, by cross-pollinating Western pop structures with Indian instruments and melodies. The concept of borrowing musical elements from other cultures didn't originate with Harrison, of course. But adding a sitar to "Norwegian Wood" in 1965—while a member of the biggest band in the universe—shattered the so-called stylistic limitations of the pop song, and initiated a frenzy of artistic freedom that can be traced all the way to contemporary

dance music. The use of synths and tape loops on *Wonderwall Music* (1968) and *Electronic Sounds* (1969) further presaged tracks that artists such as the Chemical Brothers would build careers upon throughout the electronica-crazed '90s.

Then there was the gorgeous shimmer of Harrison's Rickenbacker 12-string—a sound that inspired the Byrds, R.E.M., and countless jangle-obsessed indie bands. And it's not a stretch to maintain that Harrison is partly responsible for launching the folk-rock genre. In addition, his unique, instantly identifiable approach to slide challenged melodic conventions. Players who held tightly to blues-based phrases were put on notice that more creative options are available.

But Harrison's cultural contributions weren't limited to music. Bob Geldof can rightly take credit for the mammoth impact of 1985's Live Aid festival, but it was Harrison's Concert for Bangladesh in 1971 that first established the

concept of the rock-star-studded uber-benefit. He almost single-handedly revitalized the independent British film industry during its '80s doldrums by producing stupendously subversive and darkly humorous flicks such as *Monty Python's Life of Brian* (1979), *Time Bandits* (1981), *Mona Lisa* (1986), *Withnail and I* (1987), and *How to Get Ahead in Advertising* (1989) through his HandMade Films company. While HandMade ultimately forced Harrison to near bankruptcy, his willingness to fund "small," quirky films yielded some of the finest jewels of British cinema.

Finally, his belief in God, love, and Eastern mysticism shot beams of goodness through his work. And while many disparaged his "Krishna consciousness," Harrison's devotion to love *did* affect society. Getting "My Sweet Lord" to succeed as a hit pop song and a jubilant prayer was almost a miracle in itself, and his unflinching spirituality was a quiet, non-judgmental rebuke to the self-absorption and

ALL THOSE YEARS AGO A CHRONOLOGY OF HARRISON'S BEATLES-ERA GEAR



The Tools of Beatlemania: The young faba pose with John's Rickenbacker 325, George's Gretsch Duo Jet, Paul's Hofner 500/1 bass, and Ringo's Ludwig kit.

First Guitar, 1955. Egmond acoustic (made in The Netherlands, and distributed in England by Rosetti).

The Quarry Men, 1958. Hofner President and Club 40 guitars.

Johnny & the Moondogs, 1959. Delicia Futurama (made in Czechoslovakia, and imported by Selmer).

The Hamburg & Cavern Club Eras, 1960-62. Delicia Futurama, '57 Gretsch Duo Jet, Selmer Truvoice Stadium amp, Gibson GA-40 amp.

Beatlemania, 1962-64. Gibson J-160E, Gretsch Chet Atkins Country Gentleman, '63 Gretsch Tennessean, Gretsch George Harrison model electric 12-string, Rickenbacker 425, '63 Rickenbacker 360-12, Ramirez classical, Vox AC30, Vox AC50, Vox AC100.

Help! & Rubber Soul, 1965. Fender Stratocaster, Framus Hootenanny acoustic 12-string, Gibson J-160E, Gibson ES-345, '65 Rickenbacker 360-12.

The Final Live Shows, 1966. '65 Gibson SG Standard, Vox 7120 amp, Epiphone Casino, Fender Showman, Vox Super Beatle, Vox Conqueror.

Sgt. Pepper, 1967. Epiphone Casino, Gibson J-160E, Fender Stratocaster (now nicknamed "Rocky"), Fender Showman, Vox Defiant.

The End, 1968-70. Vox V846 wah, Leslie rotary speaker, Moog IIIp synth, Epiphone Casino, Fender Strat, Fender VI, custom Fender rosewood Telecaster, Gibson SG, Gibson J-200, Gibson Les Paul ("Lucy"), Fender Showman, Fender Deluxe Reverb, Fender Twin

Info culled from Andy Babuik's *Beatles Gear*, published by GP's Backbeat Books.



Harrison playing the sitar for then-wife Patti Boyd in 1965. The sitar's appearance on "Norwegian Wood" brought world music to the pop charts.

selfishness that rests in us all.

"Everybody dreams of being rich and famous," Harrison once said. "But once you get rich and famous, you think, 'This isn't it.' That made me try to find out what it is, and, in the end, you're trying to find God—that's the result of not being satisfied. And it doesn't matter how much money or property you've got, because you'll never find perfect happiness until you reach a state of consciousness that enables you to be happy in your heart."

Harrison's optimism, wit, and inner strength were in full flower until he passed away on November 29, 2001, at 58 years old. He was first diagnosed with lung cancer in 1997. He never beat the beast, and also endured surgeries and treatments for throat nodules and a brain tumor. It didn't help that a wacko broke into his Friar Park estate in 1999, and punctured the guitarist's lung with a knife before being subdued by Harrison and his wife, Olivia.

Yet throughout the cancer battles, Harrison continued to work on a new album in his home studio, as well as contribute tracks to other projects. In the weeks before his death, he and his son, Dhani, wrote and recorded "Horse to Water" for Jools Holland's duets album, *Small World Big Band*, and Harrison played guitar on "Love Letters" for Bill Wyman's Rhythm Kings' *Double Bill*. He also played slide on "A Long Time Gone" and "All She Wanted" on the recent Electric Light Orchestra album, *Zoom*, which was released in June 2001. (Harrison's dark sense of humor was explicitly asserted on the Holland project, when he chose the name "RIP Ltd 2001" as his song's publishing company.)

In November 2001, Ringo Starr and Paul McCartney gathered at Harrison's bedside at Staten Island University Hospital. Although the meeting of surviving Beatles was reportedly upbeat, it was definitely a goodbye. During his last moments, Harrison played guitar and chanted. He died bravely and privately with his wife and son at his side. His ashes were allegedly scattered along the Ganges river in India, but these reports were not confirmed at press time.

Harrison's final album—tentatively entitled *Portrait of a Leg-End*—will be released sometime this year. And while it may not stand as his greatest work, the fact that he spent his waning reserves of strength making music for us is a testament to the man's grace.

To end this tribute, we've decided to let Harrison himself weigh in on creativity and guitarcraft. The following snippets are excerpted from *Guitar Player's* November 1987 cover story—with a final goodbye from Harrison's February 2001 Yahoo! Web chat, and a set list from his last tour


• • • • •

GUITARS, GUITARS, GUITARS

My first guitar was a cheap little acoustic, and then I got what they call a cello-style, single-cutaway Hofner. I got a pickup and stuck it on the Hofner, and then I swapped it for a Club 40—which is a little Hofner that looked like a solidbody, but it was actually hollow with no soundholes. Then this guitar came along called a Futurama. It was a dog to play—it had the worst action. It had a great sound,

Continued on page 99

AND IN THE END...

 **Guitarists touched by George Harrison's transcendent talent always have tales about special "George moments" that inspired them. Here's a small collection of remembrances by some mighty players who knew him, played with him, or were forever changed by him.** —MM

LES PAUL There aren't many great guitarists—even though there are billions of players out there. So few have something to say, and have the privilege of saying it. For those, we should be very grateful. George was one of the greats.

ROBBEN FORD I first met George Harrison in 1974, while I was backing Joni Mitchell with Tom Scott and the L.A. Express. George came to our concert in London, and he invited the group over to his place at Henley on Thames to do some recording for *Dark Horse*. We tracked "Simply Shady" and "Hari's on Tour (Express)" at his home studio—which was a beautiful, state-of-the-art room.


When George began putting a group together for a tour, he called me. He had Willie Weeks on bass, Jim Keltner and Andy Newmark on drums, and Billy Preston on keyboards. George had also hired Ravi Shankar and a 16-piece Indian orchestra. We toured the U.S. and Canada for two months—from December 1974 through January 1975—doing two shows a day, three or four days a week. It was a hard-working tour, and the shows were long. We'd play an opening set with George, and then Shankar's orchestra would play a set. We'd come back and play two songs with the Indian orchestra, and then do another 45 minutes by ourselves.

George kept his playing simple. He had pretty much given up single-string soloing by that time, and was just into playing slide. He had a sunburst '58 Strat with the action set high, and he played through a Mesa/Boogie amp.

Continued on page 104

George Snaps His Guitar Collection

STORY AND PHOTOS BY GEORGE HARRISON

 It was one of those unbelievable gifts of grooviness. Before his interview with *Guitar Player* in 1987, Harrison actually went to the trouble of hauling out his guitars, positioning a few instruments around his house, and then taking snapshots of the models he thought would interest our readers. Some favor! Here, we reprint some of those photos, along with Harrison's original comments about his fave guitars. And what a gas it is to be able to have the byline, "Story and photos by George Harrison" in our magazine! —MM



John and I scraped the varnish off our Epiphone Casinos, and they became much better guitars. I think that works on a lot of guitars—If you take the paint and varnish off, and get the bare wood, the guitar seems to sort of breathe.



That's Rocky on the left. John and I bought identical early-'60s Strats that were pale blue, and they were first used on "Nowhere Man." Later—when we all took certain substances—I decided to paint mine in day-glo colors. Now I have it set up for slide. To the right of the Rickenbacker 12-string is my original Gretsch Duo Jet. I gave it away once, but I got it back. One pickup had been changed, but [tech] Alan Rogan got it back to original.



Here's the Coral Electric Sitar they gave me because of the Ravi thing. It's supposed to be the very first one, and it has a strip on the back that says, "Patent Pending." Spencer Davis saw it once, and said, "Oh, can I borrow that for the night?" He hijacked it—I didn't see it again for two years! By that time, everybody had used one, so I never actually used it myself.



Eric Clapton gave me the Les Paul (left), and then it got kidnapped and taken to Guadalajara. I had to buy this guy a Les Paul to get it back! And there's the original Ricky 12-string I used on "A Hard Day's Night." It's the second 12-string Rickenbacker made.



This is a little Hofner. It's the grooviest little guitar. It's very strange looking, but I always liked it as a kid, and I had a one-pick-up version [the Club 40]. I swapped it for something, but I finally got another one. In the case was a faded set list with "Sheik of Araby" and everything its owner played. It really feels like the '50s.



I had this guitar made by John Greven around 1974. I told them not to put all this fancy pearl work on the fingerboard, because I can't tell where I am. So it has the greatest pearl inlay, but I've got gaffer's tape over it so I'll know which fret I'm on.



I've got a "couple" of really nice handmade guitars by Tony Zemaitis, including a 12-string with a heart-shaped soundhole—I also had a 6-string version made for Carl Perkins—and a small acoustic that can fit in the [carry-on] rack of a plane.

800-6 MAC INC.

Laurence's pickup

Laurence Juber
[FINGERSTYLE ACOUSTIC SOLOIST]

this is Seymour Duncan



For a free brochure, contact Seymour Duncan, 5427 Hollister Avenue, Santa Barbara, California 93111-2345 805.964.9610 www.seymourduncan.com
Or, mail us your name and address (USA only) with a \$5 check or money order to receive a full catalog package and tone chart. ©2011

Photos Marty Tenne

Divine Light

Continued from page 95

though, and a real good way of switching in the combinations of the three pickups. But when we got to Hamburg, I saw the first real Strat I'd ever seen in person. I was going to buy it the next day, but the guitar player from Rory Storm & the Hurricanes—which was the band Ringo was with—got his money first, and he bought it. When I got there, it was gone, and then I saw him onstage playing it.

Then we started making a bit of money, and I saved up 75 pounds. I saw an ad in the Liverpool paper, and this guy was selling a Gretsch Duo Jet. It was a sailor who bought it in America, and had brought it back. It was my first real American guitar, and even though it was second hand, I was so proud to own it. I polished that thing all the time.

When we went to the States to play the *Ed Sullivan Show*, Gretsch gave me the guitar I used for the performance. I read somewhere that after the Beatles appeared on the show, Gretsch sold 200,000 guitars a week or something. I mean, we should have had shares in Fender, Vox, Gretsch, and everything, but we didn't know—we were stupid.

SONGWRITING

Try and write some melodies, and some words that mean something. And if you're on a roll, then it's best to finish the song in one go—that's what Johnny said.

CHOPS

I tend to just use the guitar to write tunes and make demos. You have to really play and practice if you're going to be any good on the guitar, and I don't do that.

In fact, I don't really see myself as a songwriter or a guitarist or a singer or a lyricist or even a film producer. All those are me in a way—just like I enjoy gardening. But I'm not really a gardener, just like I'm not really a guitarist. If I plant 500 coconut trees, I'm sort of a gardener, aren't I? And if I play on records and stuff, then I'm a guitarist. But not in the sense like, say, B.B. King or Eric Clapton, who play constantly, keep their chops up, and are really fluid. I'm not trying to put myself down, but the reality is, I'm *okay*. I realize that I've absorbed quite a lot over the years, and I know quite a lot about guitar, but I've never really felt like I was a proper guitar player. In the sense of being a guitarist who could just pop in on anybody's session and come up with the goods—I'm not that kind of player. I'm just a jungle musician, really.



PETER EAGEN

Harrison posing with his Gretsch Country Gentleman during the photo shoot for *Guitar Player's* November, 1987 cover story.

Royal Bloodline



FROM THE STEADFAST DEDICATION OF THE UNCOMMON "SOLDIER" TO THE DISTINCTIVE ELEGANCE AND UNRIVALED PASSION OF OUR "KING'S CLOSET" COLLECTION, THESE INSTRUMENTS FORM THE HEART AND SOUL OF ANYONE WHO WOULD DARE TO BE A

Warrior

shop our online gallery at www.warriorinstruments.com or call us at 706.891.3009

your hands create the art

your AKG wireless mic is the glue that keeps it all together



WMS 40
WIRELESS SYSTEM



A Harman International Company

914 Airpark Center Dr. • Nashville, TN 37217 • Phone: 615-620-3800
Fax: 615-620-3875 • email: akgusa@hannan.com • akgusa.com

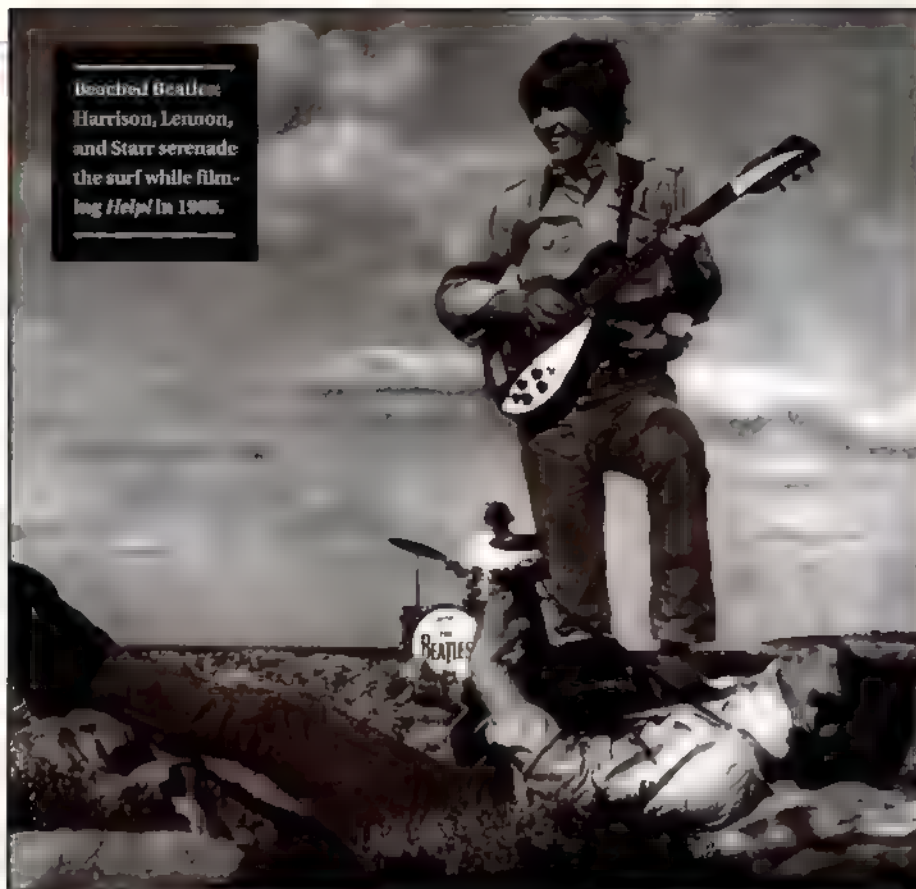
RAISE THE LEVEL™

Divine Light

THE POLITICS OF BEATLES SOLOS

We all contributed a lot to the songs, and I didn't care who played what. I was pleased to have Paul play that bit on "Taxman." If you notice, he even did a little Indian thing for me. And John played a brilliant solo on "Honey Pie" that sounded like Django Reinhardt or something. It was one of those things where you close your eyes and happen to hit all the right notes. If someone is going to make my song sound better, it doesn't matter to my guitar player's ego.

I worked out my solos largely because, in the early days, we went straight to mono or stereo. Then we got a 4-track. But for a lot of those takes, we had to do everything at the same time—or as much as possible. We'd say, "These guitars are going to come in on the second chorus, playing these parts, at which time the piano will come in on top." And we'd have to get the sound of each instrument, and then set the individual levels, because everything was going to be locked together on one track. Then we had to do the performance, and everyone had to get their bit right. That's why we worked out parts.



L.A. MEDIA/RETNAUK/RETNA

Godin
New Guitar
Concepts

The Godin Multiac Jazz.

Find out more about the 3-voice Multiac Jazz
visit www.godinguitars.com

Godin Guitars are crafted in Canada and
assembled by hand in New Hampshire.



ELECTRIC GUITARS www.jaytursen.com
www.musicindustries.com
 FOR INFO ABOUT THE COMPLETE JAY TURSEN LINE
 OR TO FIND A DEALER NEAR YOU

Jay Tursen

The Experience Resonates

MUSIC INDUSTRIES CORPORATION
 516-794-1800 or 800-431-6599 • Fax: 516-794-4099

JT-200
SHEPHERD

JT-200
J-2000
JT-2000
JT-2000

MAKE THE
SOUND CHOICE
IN
2 minutes

Takamine's exclusive /oundChoice preamp mounting system gives you the versatility to change preamps in less than 2 minutes. Whether you are buying a new Takamine guitar or upgrading your current model you can choose from four different systems with features like graphic or parametric eq, chromatic tuner and digital reverb. Visit your Takamine dealer today, and make the /oundChoice.

Takamine THINK ACOUSTIC LIVE ELECTRIC PLAY TAKAMINE
www.takamine.com

Diving Light

DISCOVERING SLIDE GUITAR

There was a period in the '60s where I really got into Indian music. I started playing the sitar and hanging out with Ravi Shankar. After that period I thought, "Well, I'm a pop person, and I'm neglecting the guitar and what I'm supposed to do." By that time, there were all these people like ten years old playing brilliantly. I just thought, "God, I'm so out of touch. I don't even know how to get a half-decent sound." The result of that was exploring what I could do with the slide.

THE LAST CONCERT TOUR

In 1991, Eric Clapton lured Harrison out for some concert dates in Japan. It was the ex-Beatle's final tour. For guitars, Harrison brought a Fender Roy Buchanan Bluesmaster Telecaster, an Eric Clapton Signature Stratocaster, a Fender electric 12-string, a '60 Gibson Les Paul, and a custom Gibson J-2000 acoustic. He plugged into a Fender Bassman amp, and used four stompboxes: an Ibanez Tube Screamer, an Ibanez digital delay, a Boss CE-3 chorus, and an MXR Dyna Comp. The set list and guitar selection (all in standard tuning unless otherwise noted) was as follows:

- "I Want to Tell You" (Telecaster)
- "Old Brown Shoe" (Telecaster)
- "Taxman" (Telecaster)
- "Give Me Love" (Gibson J-2000, capoed at 3rd fret)
- "If I Needed Someone" (Fender 12-string, capoed at 7th fret)
- "Something" (Telecaster)
- "Fish on the Sand" (Telecaster)
- "Love Comes to Everyone" (Telecaster)
- "What Is Life?" (Telecaster)
- "Dark Horse" (J-2000, capoed at 5th fret)
- "Piggies" (J-2000)
- "Got My Mind Set on You" (Telecaster)
- "Cloud Nine" (Strat, tuned to an open *Am* chord—low to high, *E, A, E, A, C, E*)
- "Here Comes the Sun" (J-2000, capoed at 7th fret)
- "My Sweet Lord" (J-2000)
- "All Those Years Ago" (Telecaster)
- "Cheer Down" (Strat)
- "Devil's Radio" (Telecaster)
- "Isn't It a Pity?" (J-2000, capoed at 5th fret)
- "While My Guitar Gently Weeps" (Les Paul)
- "Roll Over Beethoven" (Les Paul)

WHAT IS LIFE?

Adi Shankara—an Indian historical, groovy-type person—once said, "Life is fragile, like a raindrop on a lotus leaf." And you better believe it! [From Harrison's February 2001 Web chat on Yahoo!]

tools for tone

Tone need a tuneup? For nearly two decades, Rocktron has offered the best tools for creating, shaping and controlling tone. Our preamps, effects and controllers have teamed with the top players and provided key sounds on countless major recordings. Reach into the Rocktron tool box and tune up like a pro with the same great gear used by today's hottest music makers like Rocktron endorses **Papa Roach**, the **Deftones** and **Powerman 5000**.

Chameleon® 20K HDR™ technology (Digital Tape Replication) for amazing analog simulations plus great stomp box style effects. Gig or handle direct recording with buffered stereo amp/eq.

Intelliflex® Online: The world standard for professional guitar effects with the greatest 8-voice sequencer, 4000+ effects, plus countless more effects and transparent processing to preserve your tone.

Gainiac®: Go crazy with tons of outrageous tone and over 100dB of high-octave gain. Hot preamp with amazing "Scoop".

HUSH® Super C used on more pro tours than any other processor, this is the original and ONLY noise reduction for guitarists. Kill that noise!

Rocktron® has held up on the road more than a decade.

Velocity® 3112 Speaker Cabinets: Get the best clarity and tone out of your signal processing. Take two cabinets with four own Velocity speakers and call us in the morning.



For more great tools, visit our website at www.rocktron.com



2513 Wilber Ave., Battle Creek, MI 49015

Phone: (268) 906-1122

Fax: (268) 906-1123

www.rocktron.com

Chameleon®, Intelliflex®, HUSH®, and Velocity® are registered trademarks of Rocktron Corporation.

JAZZ BOPES

www.jaydavis.com

OR INFO ABOUT THE COMPLETE JAY TUNER LINE
OR TO FIND A DEALER NEAR YOU

Jay Turner

The Experience Resonates

MUSIC INDUSTRIES CORPORATION
516-794-1088 or 800-431-6699 • fax: 516-794-4099

11-50 available left-handed

JT-139 available left-handed

AND IN THE END...

Continued from page 95

We didn't see much of George on show days, but we had a private jet with a lounge, and that's where people would hang out and talk. George was used to being the center of attention, and he was very funny and entertaining. He was always telling lots of Beatles stories.

I turned 23 on the road, and George gave me a guitar as a gift. He also came to my wedding at the end of the tour. The last time I saw him was at the Grammy Awards in 1989. Everyone wanted to talk with him, of course, and when I finally got my turn, he said, "I think about you, Robben. It's great to see you." I thanked him and said goodbye, and that was the last time I ever spoke with him.

BRIAN SETZER The point everyone misses about George is all the great guitar riffs he came up with. In addition to his own tunes, almost every Lennon/McCartney song has a great guitar riff. Obviously, George was the one who had to think those up—and that's two-thirds of a great song right there. We already miss you, George.

JOE WALSH If you actually sit down and work out a couple of George's guitar parts, you'll become aware of the unique place his head was at, and, dude, his solos were off the wall! He was underrated, but a vast amount of technique was needed to come up with his solos—they just don't sound like it. That's what got me. Every time I tried to figure out songs like "And Your Bird Can Sing" or "Baby You Can Drive My Car," I'd come away scratching my head, thinking, "Where in the world is this guy at?" I couldn't even tell who he was stealing his licks from!

ELLIOT EASTON When the Beatles blasted into "All My Lovin'"—their first song on their debut Ed Sullivan appearance—my life was profoundly changed forever. I was ten years old, and that image of Harrison and his Gretsch guitar left an indelible print on my soul. He pointed the way for me to live, and I've never worked on a record where I didn't at some point ask myself, "What would George have done here?"

ANDY PARTRIDGE (XTC) Some of my favorite Beatles songs are George Harrison songs. The spirit and desire he had to push the pop song format with his Eastern

Roll It!

- Keep Playing Through Seamless key Changes.
- Guitar Stays In Tune.
- Gentle On Frets & Finish.
- Roll It With Your Thumb.

Glider
The Rolling Capo

Greg Bennett CO.

P.O. Box 680008 • Franklin, TN 37064 • Pub. No. 4/02 • \$55

www.glidercapo.com

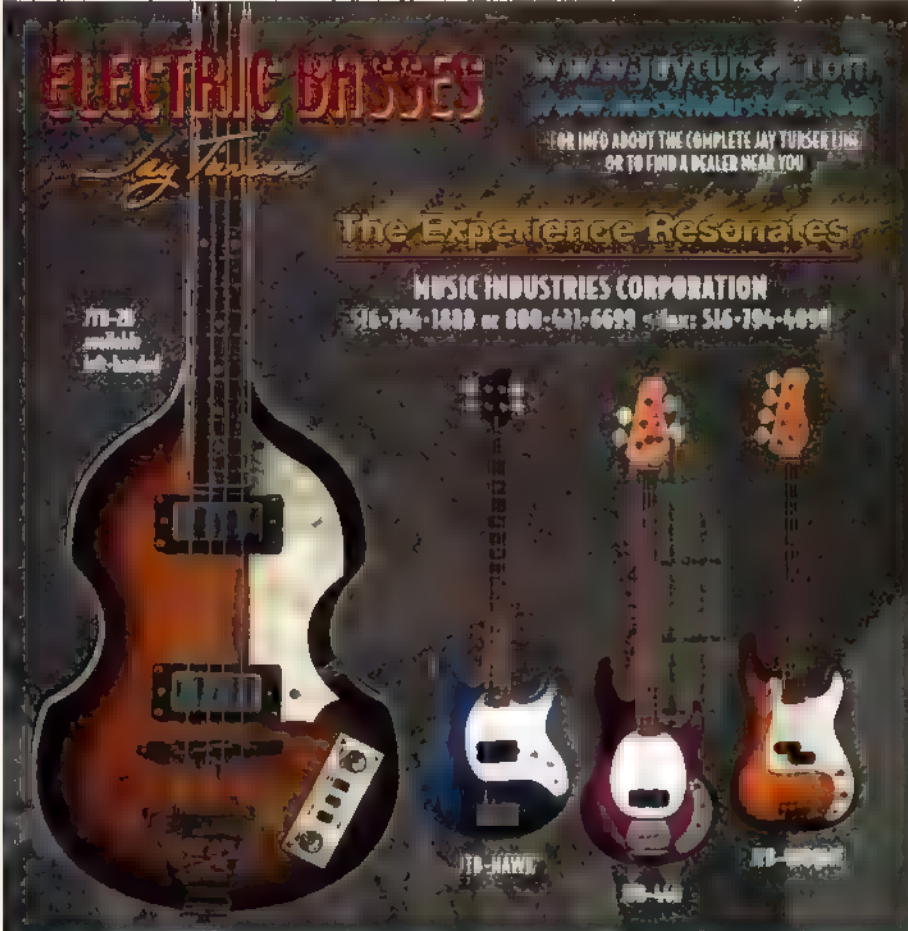


ELECTRIC BASSES www.jaytursen.com
 FOR INFO ABOUT THE COMPLETE JAY TURSEN LINE
 OR TO FIND A DEALER NEAR YOU

Jay Tursen
The Experience Resonates

MUSIC INDUSTRIES CORPORATION
 516-796-1888 or 800-621-6699 • Fax: 516-796-4091

77-28
 available
 left-handed



170-HAWK
 77-44

AND IN THE END...

influence had a big effect on me. As a guitarist, Harrison wasn't a shoot-from-the-hip player. His parts were always carefully worked out. Improvising wouldn't have worked in the extremely structured nature of Beatles recordings—those songs are like well-finished pieces of architecture.

I'm leaving myself open for a great kicking here, but I think the two most complete songs on *Abbey Road* are George's. Also, if Lennon and McCartney had allowed George's material to be used in the latter part of the Beatles career, I think he would have pulled the band up by its bootstraps. Lennon and McCartney had the keys to the Beatles machine, and they weren't going to let George drive. I'm sure they were shivering in their boots because he was really coming up.

CHRIS GOSS (MASTERS OF REALITY) No other guitarist in rock had such a fragile, almost broken style of playing. He played humbly and sweetly. No showing off—just a wonderful sense of melancholy.

JOHN FLANSBURGH (THEY MIGHT BE GIANTS) In an era where almost everything seems dated, George's work is timeless. He held his own as a songwriter, while working beside the best there will ever be. As a lead guitar player, he was always interesting and tasteful—which is the rarest of combinations.

DAVE GREGORY (EX-XTC) Harrison's chord at the beginning of the movie *A Hard Day's Night* was the sound of a giant door opening to a magical world. Seeing him with his immaculate hair, sharp suit with velvet collar, and a brand-new Rickenbacker—that was everything I ever wanted. The sound of that electric 12-string became the perfect stepping-stone between acoustic and electric guitar, and it consequently influenced a new generation of folk/rock players.

Harrison's influence was more than the electric 12-string, however. "Love You To" [from *Revolver*] was a really innovative track in 1966—Indian instruments replacing guitars and drums was a totally fresh sound. And that track introduced Eastern scales and harmonies that would engender many of the psychedelic musical stylings of the following year.

Harrison always came up with parts that were exciting, yet tasteful. For example, the neat volume-control stuff on "Yes It Is," the

West L.A. Music... Superstars, Super-Prices, Superstore!



"Shop Where the Pros Shop"

We Will Beat Any Deal!

West L.A. Music

Call Today 310-477-1945

www.westlामusic.com • Email: sales@westlामusic.com • Fax: 310-477-2476

For over 30 years, West L.A. Music has supplied equipment for hit records, feature films, and television shows.

Our regular customers include top artists, entertainment companies, and recording studios.

You've seen our equipment on stage all over the world.

When you shop at West L.A. Music, you'll be joining today's top pros.

I gig 4 nights a week,
teach almost every
day, and I can't
remember the last
time I received a
steady paycheck.

Damn, I love my work.

MEET MY BOSS

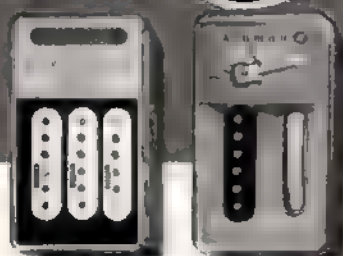


DD-5 Digital Delay

BOSS

www.bossus.com
FaxBack Information: (323) 590-3750
Doc #10002

The working
players' choice
for studio
and stage.



'Authentic Vintage noiseless' pickups.
Because tone is the only thing in life
that really matters

Kinman

www.kinman.com
Dealer enquiries welcome

AND IN THE END...

solos in "Can't Buy Me Love," and "Nowhere Man," the amazing double-tracked lines in "And Your Bird Can Sing," and the languid, perfectly chosen phrases in "Something." These were all integral pieces of the songs, contributed by a team player par excellence.

STEVE LUKATHER I started playing the guitar in 1964, after my dad bought me *Meet the Beatles*. I heard George's solo on "I Saw Her Standing There," and my life changed forever. Later, George became a friend, and I have so many great memories of him. Once, he came by my house with his son, Dhani, who wanted to meet Slash. George knew Slash was a friend of mine, so I took them over. On another occasion, I jammed at Jeff Lynne's house with Bob Dylan on bass, Lynne on keys, Jim Keltner on drums, and me and George on guitars. Man, I'll cherish those memories. I am honored to have known George, and I'll forever treasure him, his music, and his kindness.

BRIAN MAY George Harrison was a

fabulous, fabulous, fabulous guitarist, and a wonderful example of what a rock star should be. I totally revered him as an innovator. He was always fresh, daring, magnificently melodic, full of spiritual quality, and totally conscious of the chord structure beneath the solo. And he had the courage to play simple. He never took refuge in effects, or tried to impress with speed. I hope he knew how much we all loved and respected him.

NEAL SCHON The Beatles were the reason I started playing guitar. I saw *Yellow Submarine* as a kid, and George's song, "It's All Too Much," rang in my head for years. I loved his Eastern influences—how he used drones, where he'd have one note hanging there, and the melody would work around it. He was the first one to turn me on to that sound, and I found it very mystical, powerful, and beautiful. He was also an amazing slide player. When it comes to spot-on intonation with slide work, I put George Harrison right up there with Jeff Beck. I'm gonna miss him.

LYLE WORKMAN We all know George Harrison was a great songwriter, but he was also an intuitive guitarist of incredible diversity and taste. From Chet Atkins-style

"All The Sound You've Never Heard"



BBE®

INTERACTIVE
DEMO
ON LINE NOW!!

"As close as we've seen to a magic black box, a BBE Sonic Maximizer™ is the most cost-effective improvement you can add to your rig."

GUITAR PLAYER MAGAZINE



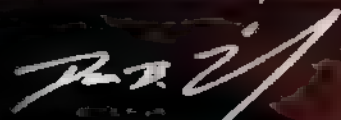
Tel: 714. 897. 8766 Fax: 714. 898. 0738 Web: www.bbесound.com
In Canada Please Contact Kief Music LTD (604) 590-3344

You've seen this guitar in the hands of Rock's greatest players...

Made in the U.S.A.
Dean Time Capsule M
A limited production, the
first 50 will be numbered
and signed by me.

I created this
guitar in 1976. Vintage
Dean owners will tell you, no
other guitar in history plays or sounds so
fine. With its uniquely designed neck plus
its rounded-over binding, it is an
incredible feel that no other guitar
company has been able to achieve.
The long and slender body design,
Headstock's radical string angles and
the string-thru body actually combine
to create tones, harmonics and sustain
that only Dean owners have experienced.

You've seen this incredible guitar on some of Rock's biggest recordings.
You've seen this guitar in the hands of some of Rock's greatest players.
It's time to see it for yourself!



Dean B. Zelinsky, Founder - Dean Guitars

To see what Dean is made of:
www.deanguitars.com

2001 Dean Musical Instruments

See more of the Time Capsules at:
www.deanguitars.com



NOW IN PAPERBACK!

GREEN ON GREEN

Best remembered as a Blue Note Records session leader and sideman in the '60s, jazz guitar genius Grant Green embraced bebop, blues, soul jazz, hard bop, funk, and more with aggressive but eloquent tones. Now *Grant Green*, a unique memoir by his daughter-in-law, portrays Green's musical brilliance, personal spirit, and all-too brief life through the eyes of his family friends, and fellow musicians.



Available at fine book and music stores everywhere. Or call toll free (866) 222-5232.

Paperback, 274 pages, 66 B&W photos, \$16.95



6600 Silacci Way
Gilroy, CA 95020 USA
fax (408) 848-5784
e-mail backbeat@rushorder.com
web www.backbeatbooks.com

AND IN THE END...

fingerpicking to experimental, fuzzed-out tones to his recognizable slide work, George expressed a highly unique personality and maturity. His solo in "Something" is the most lyrical, fully developed, and beautiful solo ever recorded.

FRED GRETSCH (GRETSCH GUITARS) We owe a "thank you" to that nameless sailor who sold George a '57 Duo Jet in 1961. Sentimentally, that was his favorite guitar. It was the American rockers he heard in the '50s—players he was trying to emulate—that led him to Gretsch guitars.

Our modern-era relationship began when my wife, Dinah, sent George a thank you for posing on the *Cloud Nine* album cover with his '57 Duo Jet. A month later, he called the office and told us about the Traveling Wilburys. He had us over to meet the band, and we discussed the Wilburys model he wanted to create.

The last time we saw George was at the 1990 British Music Fair. He had come into London for a benefit, and he decided to

come by and see us. He was with Jeff Lynne and Duane Eddy, but they had a hard time getting in! We finally got them in, and it was a lot of fun walking through the show with George. It was his first music trade show.

JOHN HALL (RICKEN-BACKER) While George Harrison's contributions to the music world have been many and varied, I choose to remember him as playing the pivotal role in establishing the standard of the Merseybeat 12-string sound. He provided the inspiration for a veritable legion during the British Invasion of the '60s, which eventually spilled over to the U.S. and the rest of the world. He carved out a sound which was uniquely his own, and internationalized rock—which had been almost exclusively American.

And throughout the rest of his life, he freely offered his talents to a wide range of artists—usually recording anonymously or without fanfare or compensation. This speaks volumes of his true dedication to music as an art form rather than purely as a business. Fortunately, his willingness to share his talent has ensured that his contributions will continue to inspire a generation not yet born.



Lasting Value

In 1982 Robert Godin and a few friends produced the first Seagull guitar in the village of La Patrie, Quebec. After twenty years and countless refinements these guitars are still widely considered the best value in the business. Select solid tops finished with genuine lacquer - think fine violins - are key elements in the sound of any handcrafted guitar. A solid top finished in lacquer is superior sounding, and it will become better sounding the more it is played. When was the last time you brought something home that got even better the more you used it?

The Seagull S6+
Still made by guitar lovers in La Patrie

www.seagullguitars.com

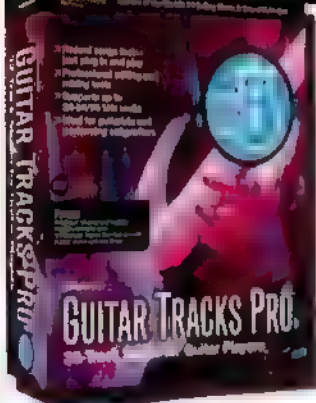
A member of the *Godin* guitar family.

Musician's Friend

Apply Today!

Musician's Friend
Platinum Rewards

**Make Your Purchase
INTEREST FREE
FOR 6 MONTHS!**
(On Purchases Over \$499)
FOR 3 MONTHS!
(On Purchases Over \$149)



cakewalk

Guitar Tracks Pro
705166Y List \$139.00
\$99.99

PRS PAUL REED SMITH
GUITARS

Santana SE
519900Y List \$738.00
\$569.99

Squier

MM1
516000Y List \$299.00
\$199.99

BOOMERANG
Phrase Sampler
4MB Phrase Sampler Plus
151600Y List \$599.00
\$449.99



Fender
Super Bullets® 3250R
Regular Electric Guitar Strings
101262Y List \$63.00
6 for \$19.99

Stagemaster® Deluxe
HSH Neck-Through-Body
510620Y List \$599.99
\$299.99

Save \$100!

Guitar Player
PICK AWARD

Incredible Value!



PH11 Pure Blues
Nickel Heavy
Electric Guitar Strings
101146Y **\$5.99**

FREE CATALOG!

One-Year Subscription

OPEN
24 HOURS A DAY
7 DAYS A WEEK

WEEKLY WEB GIVEAWAY!

Win Up To \$1000 In FREE GEAR!

800.776.5173



musiciansfriend.com

5 EASY WAYS TO ORDER!

- 1 Call: 800.776.5173
- 2 Click: www.musiciansfriend.com
- 3 Lease: 800.359.4798
- 4 Fax: 541.776.1370
- 5 Write: P.O. Box 4520
Medford, OR 97581

45-DAY DOUBLE GUARANTEE!

- Best Price Guarantee
- Money-Back Satisfaction Guarantee

SPEEDY DELIVERY!

- Most orders are shipped on the same day!
- Most items delivered in just 2 or 3 business days.

Limited in stock on hand; prices subject to change; standard catalog shipping rates apply.
*No orders received by Sun Eastern Time, Monday through Friday.

To get your **FREE** Catalog subscription, fill out this handy coupon and mail to: Musician's Friend, Dept. 82, P.O. Box 4520, Medford, OR 97581

Name _____
Address _____
City _____ State _____ Zip Code _____
E-mail address _____
(Include) if interest: ☐ Audio (recording) ☐ Audio ☐ Video ☐ Music ☐ Instruments ☐ Accessories ☐ Other _____

SOURCE CODE: GPBC

To enter, visit www.musicplayer.com • Questions? E-mail us at: giveaways@musicplayer.com

YAMAHA®



Enter to win the

Mega-Giveaway

True to its name, the Mega-Giveaway from Yamaha features a wide range of instruments and creative tools. There's enough gear here for your entire band! Don't wait. Enter today for a chance to win this full spectrum giveaway package, courtesy of Yamaha.

One lucky winner will receive:

PSR9000 \$3,495.00

Complete live performance, production keyboard with internal monitors, hard drive capability and a fast, intuitive interface.

AW2816CDHD \$2,399.00

The powerful, highly compact AW2816 digital workstation delivers 16-tracks of true 24-bit audio and includes motorized fader automation, dual DSP effects, MIDI remote, I/O card slot and CD-RW drive.

Motif 6 \$2,250.00

Yamaha's brand new music production synth combines a synth, sampler, sequencer and software control surface into one integrated package.

CPX8SY DUSK RED \$1199.00

The Yamaha CPX8SY is a beautifully crafted acoustic electric steel string featuring solid Spruce top, flamed Sycamore back and sides and the innovative Yamaha 2-way preamp that features a piezo pickup in the bridge and a condenser microphone mounted on an adjustable gooseneck in the sound hole.

AG STOMP \$649.00

The Yamaha AG Stomp is the world's first acoustic guitar preamp to feature microphone modeling.

The DTXPRESS is a versatile electronic percussion system that includes over 1,000 high quality drum, percussion and keyboard voices. Choose any of the 48 preset drum kits or create your own to play along with preset songs and patterns. Included in the set is a professional foot pedal and drum throne.

Official Rules

NO PURCHASE NECESSARY

To enter: You may enter by printing your name and address on a postcard and mailing it to Music Player/Mega-Giveaway from Yamaha, P.O. Box 51815, Boulder, CO 80322-1015 or online at <http://www.musicplayer.com> beginning approximately December 17, 2001. Entries must be received by June 15, 2002. Enter as often as you wish (no often as once per day online), but each entry must be separately postmarked. Copies, mechanically reproduced, or automated entries, and computer-generated or computer-generated script entries will not be eligible and are void. The sponsor of this game is United Entertainment Media, Inc. ("Sponsor"), and such Sponsor is not responsible for printing or typographical

errors in any sweepstakes-related materials, late, lost, or undelivered mail or transactions that are lost, fail to enter into the processing system, or are processed or transmitted late.

2. Sweepstakes Drawing: The winner will be drawn at random on or about August 15, 2002. Odds of winning each prize depend on the number of eligible entries received. Your purchase of a product or service from the Sponsor or the prize manufacturers will not increase your chances of winning a prize.

3. Eligibility: Game is open to all legal residents of the United States and Canada (other than the residents of Puerto Rico and the province of Quebec), except for the employees and immediate family (spouses and partners, siblings, children and grandchildren of their spouses) of Sponsor, the prize

manufacturers, and each of their affiliates, subsidiaries, advertising agencies, and any other company involved with the design, production, execution or distribution of the sweepstakes drawings. In order to win a prize, residents of Canada will be required to answer correctly a three-knowledge mathematical skill testing question to be administered via telephone.

4. Release: Winner releases the Sponsor, the prize manufacturers, and each of their parents, subsidiaries, affiliates, officers, directors, agents, and employees from any responsibility or liability in connection with any illness, accident, or death incurred in connection with the use of the prizes won in the giveaway. The winner hereby consents to the use of his or her name and/or likeness by the Sponsor for advertising purposes without additional compensation unless prohibited by law. The verified prize win-

A collage of electronic equipment. In the top left is a small red module with a digital display. Below it is a rack of several black modules. In the center is a keyboard with a white and black key layout. To the right is a drum machine with a black frame and several white drum pads. Below the drum machine is a mixer with a large black knob and several buttons. A red price tag in the top right corner reads "TOTAL \$13,09".

DRUGS

YCMOTIFB \$399.95

DJX11B \$295.95

SPKB1440 \$199.99 (not pictured)

GA-37 \$174.99

AEP12 \$153.00 (1 dozen sets)

YKA7000 \$99.95

RH5MA 100

YT2200 \$59.95**GS6 BLACK \$52.99**

Padded, black leather strap perfect for comfortable playing.

PKBENCH1 SM 04

This professional keyboard bench by Yamaha offers solid stability and superior comfort.

YBDJXB \$34.95 (not pictured)

Win It All! To obtain the name of the prize winner, send a self-addressed, stamped envelope to "Winner, Music Player/Mega-Battery from Yamaha, Music Player Network, 2900 Camarillo Drive, San Mateo, CA 94403, USA, by December 31, 2002."

Bench Tests

Board Games

Four Prefab Pedalboards

By Joe Gore

Until recently, there were surprisingly few pedalboard options. The few mass-produced models were too flimsy for dependable stage use, or could accommodate only one manufacturer's pedals. Serious users either built their own pedalboards or commis-

sioned pricey custom rigs. Slapping Velcro and a power strip on a plank is still a perfectly respectable route—especially if you don't require a purpose-built power supply and don't expect to suffer heavy road wear. But while you can assemble a basic hardware store pedalboard for about 30

Snapshot

The mighty MKS PedalPad RM-10 (\$349) is an obvious choice for acts

working big venues. The Furman SPB-8 (\$399) also offers professional features and stage-worthy workmanship without the poundage. If you're willing to bring your own power supply, consider the J. Chandler Pedaltrain (\$230) for its ingeniously simple design and road-ready case. And if you merely require a neat surface to organize a few pedals and a handy way to carry them, scope out the SKB Stomp 6 (\$200). The Pedaltrain, Furman SPB-8, and MKS RM-10 win Editors' Pick Awards.



Slatted Teflon-on-aluminum frame



J. Chandler Pedaltrain



Oversized locking carrying case



bucks, once you factor in a reliable power supply, cables, and a safe way to schlep everything, you might not be saving all that much.

Each of the systems covered here includes a carrying case or gig bag. All come with power-adaptor cables, though none include audio patch cords. Velcro is another constant—all arrive either clad in it, or with enough sticky-back stuff to batten down your boxes. Let's consider the contenders.

Furman SPB-8

The SPB-8 (\$399) combines a large, flat, Velcro-covered pedalboard surface with a hefty power

supply and a flexible audio routing system. The electronics are encased in a rugged steel housing, and there's a stout non-detachable power cable. The base is made of strong, stiff polycarbonate that feels a bit like a high-grade cutting board. All components promise to survive serious onstage abuse.

Even the soft carrying case seems uncommonly durable. It's roomy enough to fit a battery of pedals, and there are several large utility pockets. Another great feature is the presence of three AC outlets, adequately spaced to fit a trio of wall warts. The all-stereo au-

dio-routing system includes two effect loops. This permits a single mono guitar signal to feed multiple mono and stereo effect boxes, or send signals to external stereo processors, with the effects returning on one or both channels.

Pros: Sturdy. Excellent power supply. Big surface. Wall-wart-friendly AC outlets. Flexible routing.

Cons: Soft case. Non-inclined pedalboard surface.

J. Chandler Pedaltrain

There's not much to the Pedaltrain (\$230), but what's there is cool indeed. The only system tested that *doesn't* include a power

supply, the Pedaltrain consists solely of a Teflon-coated aluminum pedalboard frame and a sturdy aluminum-and-composite carrying case with locking clasps and a briefcase-style handle. (J. Chandler says that the omission of a power supply is intended to allow the user more flexibility in choosing the unit that best fits their needs.) Much thought clearly went into these two simple components. The floorboard is sturdy but feather light, and it has an ergonomically tilted playing surface. Its slatted construction lets you minimize cable slop by routing wires beneath your

The Ratings Game		Flexibility	Materials	Value
Furman SPB-8		★★★★★	★★★★★	★★★★★
J. Chandler Pedaltrain		★★★★	★★★★★	★★★★
MKS PedalPad RM-10		★★★★★	★★★★★	★★★★★
SKB Stomp 6		★★★	★★★	★★★★

The Rate-O-Meter: Dismal = ♥ —————> Excellent = ♥♥♥♥♥

A professional sound system for under \$530

- A 6 channel 200 watt RMS professional system
- Compact, easy to use with lots of flexibility
- Lightweight design with aluminum chassis and rugged plywood enclosures
- 24 bit DSP digital processor with over 256 effects
- Crystal clear highs & deep bass right out of the box
- The best pro sound value on the market today
- Made in USA



Voted Best PA package
by Acoustic Guitar
Magazine Readers Poll

Over 256 Digital Effects!



As shown:
PA620-805 complete system with 1 PA620
mixer • 2 805 heavy-duty 10" 200 watt
speakers • 2 FM50 30' cables • 1 CMSD
pro mic & XLR25 cable

\$529.99 shipping \$35.99, no tax outside CA

Options: PSS20 Two heavy-duty speaker
stands - \$69.99 when purchased with system
MS13 \$29.99 Professional boom mic stand
FS22 \$29.99 Footswitch to turn effects off/on

Order now and save - Factory Direct!!

For specs and to order, visit carvin.com/PA620
or call

carvin.com 800.854.2235

Factory Direct Sales • Guitars • Amps • Pro Sound

Bench Tests

Board Games

stompboxes. Clever!

The foam-lined case is genuinely roadworthy, with enough depth to fit the Pedaltrain and a complement of stompboxes—even extra tall ones such as Lovetone models. The base fits snugly on three sides, but there's surplus

space on top, which means you can let your pedals protrude a couple of inches over the top of the Pedaltrain frame, yet still tuck the whole contraption into its case. But remember—unlike the other devices covered here, you must budget space for a power supply.

The ingenious Pedaltrain is a very attractive way to go, especial-

ly if you've already invested in a good power supply. And if you need more stompbox turf, you could easily arrange two Pedaltrains side by side.

Pros: Roadworthy. Light. Ergonomic. Slatted construction keeps things neat.

Cons: Doesn't include power supply.

MKS PedalPad RM-10

In features and construction,

the PedalPad series pedalboards occupy a class of their own. In fact, they're the only production pedalboards that begin to rival the big-ticket switching systems that guys such as Bob Bradshaw and Dave Friedman build for studio pros and rock stars. The RM-10 (\$349, direct only) is MKS's big Kahuna, with a third tier to accommodate either another row of stompboxes, or—get this—three single-space, shallow-depth rack





Fly Samson.

With our new AirLine wireless guitar systems, it seems like everyone is flying Samson lately. It's so easy to use. Just plug the transmitter directly into your guitar and go.

And all AirLine transmitters are powered by a single AAA battery that lasts for 14 hours. So you'll save big on batteries, as well.

AirLine uses the latest in UHF wireless technology so you can be sure of interference-free performance and great audio quality.

If you're thinking of a new wireless system, check out AirLine at a dealer near you. You'll see why Samson wireless is the only way to fly.

AirLine
UHF Wireless



AP1
Diversity
Pedal Receiver



AF1 transmitter for
Strat®-style inputs



AG1 transmitter for
traditional end or
flat mount inputs

Bench Tests

Board Games

processors.

You don't need to be a big-time player to appreciate the RM-10's stellar workmanship and ingenious features, but it does help if you're successful enough to have roadies. With its carpet-covered wooden enclosure, anvil-style clasps, metal case corners and pedal surface, and hefty PureVolt power supply, the RM-10 isn't something you sling over your shoulder on your way out the door. But, ironically, this large board probably offers the easiest onstage setup of the lot. Unlike the other devices, you needn't lift the pedalboard from its case—you just open the lid and have at it

The aluminum pedal surfaces look sharp. (They feel sharp too—I managed to slice my finger the first time I handled one.) Each effect tier is comprised of several independently adjustable panels that can be configured into separate tiers 6" deep, or into a single 12" expanse. With the right configuration, you can provide for just about any combination of stompboxes and wah/controller pedals.

Another cool thing about those independently adjustable panels: Each has its own 1/4" audio send and return jacks, which connect to a sub-panel patch bay that resembles an old-fashioned telephone switchboard. Between the patching options and the top-panel audio connec-

Contact Info

Furman Sound, 1997 S. McDowell Blvd., Petaluma, CA 94954; (707) 763-1010; furmansound.com.

The J. Chandler Company, 3508 Refuge Trail, Thompson Station, TN 37179; (615) 599-5794; pedaltrain.com.

MKS Professional Stage Products, 5610 S. Topeka Ave., Ste. C, Topeka, KS 66609; (785) 862-4723; pedalpad.com.

SKB, 1607 N. O'Donnell Way, Orange, CA 92867; (800) 410-2024; skbcases.com.

tions (stereo outs, two aux sends) you can feed multiple amps, send channel-switching and reverb on/off signals, set up two fully independent effect chains, and so on (some of these options will require adding your own footswitches). Also, as many as four of the 1/4" panel jacks can be converted at the factory to extra AC sources.

The RM-10 doesn't weigh quite as much as a luxury car, but its superior workmanship, flexibility, and materials make it the Rolls Royce of production pedalboards. For those on a Hyundai budget, MKS also makes the two-tier \$199 JP (which doesn't include the Pure-Volt unit).

Pros: Seriously rugged. Great



Bench Tests

Board Games

flexibility. Very neat, hidden wiring. Fast onstage setup. Superb ergonomics. Accommodates shallow-depth rack gear.

Cons: Initial setup can be labor-intensive. Only barrel-type adapters included. Size and weight may be an issue.

SKB Stomp 6

The Stomp 6 (also known as the SKB-PS-15, \$200) is the smallest and least expensive pedalboard of this roundup. The sturdy, Velcro-covered unit has no audio inputs or loops—just six adapter outlets. One winning detail: A hole in the included gig bag lets you carry pedalboard, pedals, and case via the Stomp 6's molded handle. Two less likeable features are its wall-wart power supply and lack of AC outlets.

Even though the Stomp 6 has fewer features than its rivals, it's

Plugs and Power

Thankfully, pedal manufacturers are gravitating toward a single 9-volt power connection: the 2.1mm "barrel" type now common among most mass-produced stompboxes. But some pedals from the likes of Klon, Lovetone, Dunlop, and T.C. Electronic require 3.5mm "mini phone plug" adapters. SKB and Furman pedalboards use the latter type to connect to their power supplies, and MKS boards (and the popular Voodoo Lab Pedal Power power supply) use barrels.

In addition, a number of boutique and vintage pedals have no adapter jacks at all. The workaround is to use a "battery cap" connector, which Furman and SKB supply with their boards. But bear in mind that some effect designers exclude adapter jacks because certain pedals—fuzz units in particular—perform differently on battery and AC power. The sonic distinctions are usually subtle, though some tone fiends detect a meaningful difference.

Furthermore, just because an adapter fits into a jack doesn't mean it will function. Most stompboxes are perfectly happy with the 100mA rating common among prefab pedalboards, but some require more juice. Devices that rely on extensive digital processing (Line 6 modeling pedals, DigiTech Whammy pedals, etc.) and anything with a vacuum tube demand AC outlets. Some pedalboards have them, some don't. Bottom line: Make sure the pedalboard you're eyeing can accommodate your power needs. —JG

a sensible choice for players without too many pedals—or those who don't want to roll out the

heavy artillery for a casual gig.

Pros: Inexpensive. Light. Cool handle.

Cons: Soft case. Non-inclined pedalboard surface. Wall-wart power supply. No AC outlets. ■



WILLIE NELSON
★ **THE GREAT DIVIDE** ★

NEW STUDIO ALBUM FEATURING
SHERYL CROW ★ KIP ROCK ★ STEVE SAUND ★ BRIAN MERKLEY
BOB DYLAN ★ ROBERT CRAY ★ LEE ANN WOMACK

IN STORES 1/15/2002
AVAILABLE AT TOWER RECORDS

www.towerrecords.com
CHECK OUT WWW.WILLIENELSON.COM
FOR TOUR INFORMATION AND
MORE ABOUT "THE GREAT DIVIDE"

FROM RANDOM HOUSE
UNIVERSITY BOOKS ARE SOLD
BY WHOLESALE



EXPERIENCE IS THE BEST TEACHER

MUSICTECH COLLEGE'S
Experiential Music
Mentoring Education -
emmo™ - is our dynamic
process linking students
with working professionals.
emmo™ is the bridge
from passion to profession.
Experience is the best
teacher. **Experience**
Musictech College.

MUSICTECH COLLEGE
19 Exchange Street East
Saint Paul, Minnesota 55101

Nationally recognized leader
Acredited by The National Association
of Schools of Music

651.291.0177 800.594.9500
www.musictech.com

MusicTech & Musictech College are protected trademarks.

ONLY ONE GUITAR HAS WHAT IT TAKES!

Introducing the Mick Thomson Signature Model



*Mick Thomson of
Slipknot with his NJ
Signature Series Warlock*



*Iowa: the platinum
release from
Slipknot*

B.C. RICH GUITARS ARE
STRUNG WITH



Photo by Stefan Seskis

Only
B.C. Rich

www.bcrich.com

©2002 B.C. Rich Guitars

Bench Tests

Shrine of Power

Budda Superdrive 80 Series II

By Art Thompson

Since the early '90s, Budda Amplification has been building boutique-oriented guitar amps that offer smart features and killer tones at reasonable prices. The company's latest offering is the Superdrive 80 Series II (\$2,200), which is designed to be a modern take on the famous 100-watt plexi-panel Marshalls

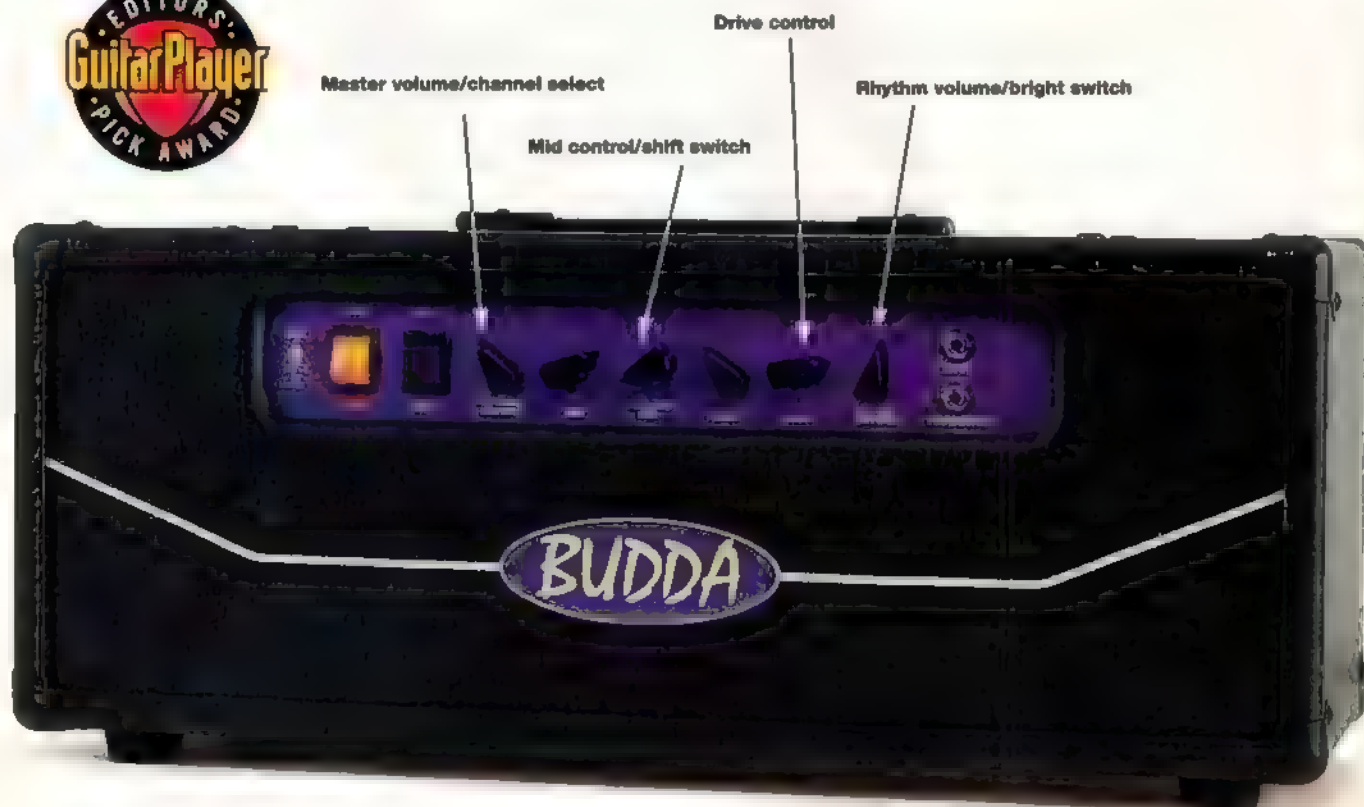
of the late '60s. Powered by four 5881 output tubes and a solid-state rectifier, the Superdrive is a two-channel affair with a shared set of treble, bass, and mid controls. Channels can be selected by an optional foot-switch, or by pulling the master-volume control, and you can set each channel's gain independently with the Drive and

Snapshot

The Superdrive 80 Series II (\$2,200) is Budda's most powerful guitar amp to date. This beefy-sounding head features two footswitchable channels with separate gain controls, a 3-band EQ with pull bright and mid-shift functions, and a variable slave out that taps signal from the output stage. The Superdrive gets an **Editors' Pick Award**

Rhythm knobs. A bright switch is incorporated into the Rhythm control, and the mid control's new pull-shift function is the only thing

that separates the Series II from the previous Superdrive. Rear panel features include a pair of speaker jacks, an impedance selector (4 Ω ,



8Ω, 16Ω), a variable 1/4" slave out, and a series effects loop.

Inner Beauty

The Superdrive's purple-anodized aluminum chassis houses a tidy circuit with chassis-mounted output-tube sockets and lots of nicely routed, hand-soldered wiring. A large glass-epoxy board grips the front-panel pots and the sockets for the three 12AX7 pre-amp tubes, and the speaker and slave jacks (and their related controls) reside on a smaller sub-board. Budda is one of the few modern amp companies to use an aluminum chassis. Amp gurus debate the tonal significance of this detail, but it's worth noting that '60s Marshalls had aluminum chassis, as do the excellent Trainwreck amps built by Ken Fischer. The lightweight metal certainly makes for a somewhat easier carry—the Superdrive

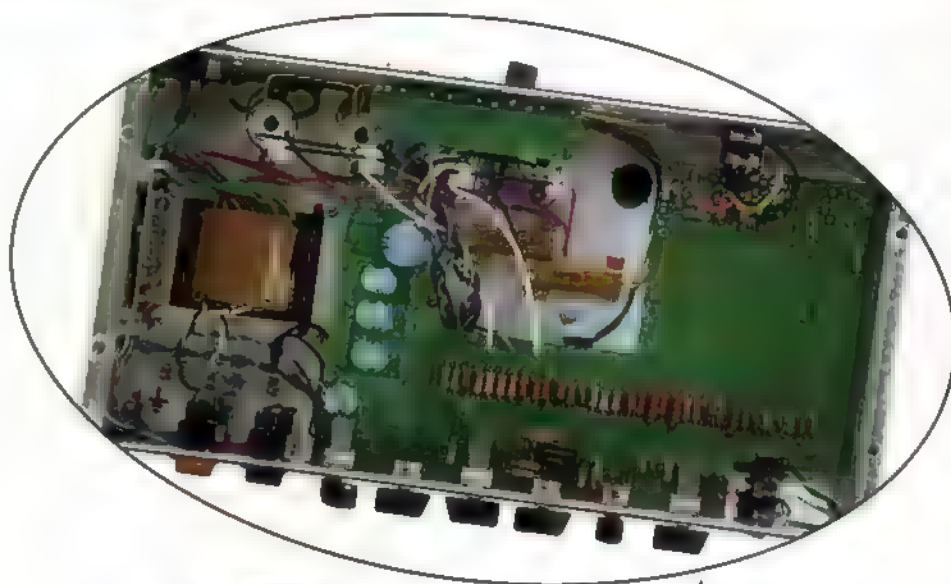
weighs in at a modest 41 lbs.

Enlightenment

Pumped through a Marshall 4x12, the Superdrive delivers a fine balance of muscle and mojo. Playing a Strat's bridge pickup

through the Rhythm channel yields impressively meaty tones—even with the bass control at zero! The midrange complexity is excellent, and only minor EQ tweaks were needed to compensate for different guitars. The

wide-ranging Rhythm volume control is one-stop shopping for everything from crispy clean to edgy grind to gnarly, AC/DC-style crunch. The pull-bright function is very effective, and even with the Rhythm knob cranked, the amp



Four 6881 output tubes

80 watts

The Superdrive features a neat PC board circuit and ceramic output-tube sockets.



Slave out with variable level

Effects loop

The Ratings Game	Tone	Workmanship	Features	Vibe	Value
Budda Superdrive 80 Series II 	★★★★★	★★★★★	★★★	★★★★★	★★★★★


The Rate-O-Meter: Dismal = ♥ —————> Excellent = ★★★★★

Echo & Twang

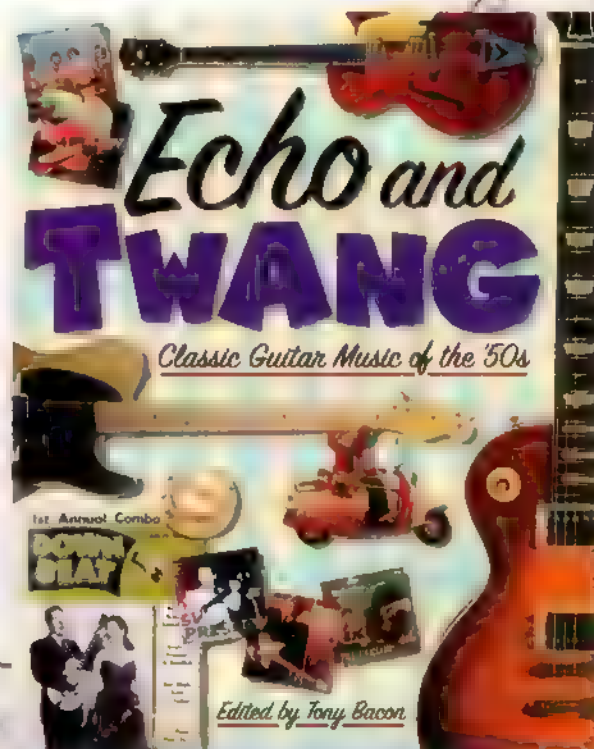
classic guitar music of the '50s

Plug into the decade in popular music and pop culture that couldn't have happened without the electric guitar. Year by year, you'll discover the guitars, players, and developments of the 1950s that impacted jazz, blues, and country—and gave birth to a thing called rock 'n' roll. Studded with plenty of color photos, **Echo and Twang** tells you the stories behind such timeless partners as:

- Chuck Berry "duck-walking" his gleaming Gibson ES-350T
- Barney Kessel and his Kay Kessel Jazz Special
- Bo Diddley and his rectangular Gretsch "Big B"
- Buddy Holly and his sleek Fender Stratocaster
- And dozens more

 Plus, you'll see what happened in the world each year, classic guitar ads and catalogs, movie posters, and other rare memorabilia of the fabulous '50s.

Available at book and music stores everywhere. Or call toll free (866) 222-5232.



Softcover, 88 pages, 200 color photos,
ISBN 0-87930-642-4, \$19.95



(formerly Miller Freeman Books)

Backbeat Books

6600 Silacci Way • Gilroy, CA 95020 USA

phone toll free: (866) 222-5232 or (408) 848-8294

fax: (408) 848-5784 • e-mail: backbeat@rushorder.com

web: www.backbeatbooks.com

Distributed to music stores by Hal Leonard Corp.;
to bookstores by Publishers Group West.

GP0108

Bench Tests

Shrine of Power

cleans up superbly when you turn down your guitar.

If the Superdrive had only one channel it would still rule, but switching to the Drive mode unleashes a gain structure and a browner voicing optimized for lead playing. The Superdrive's gain isn't so intense as to compromise its old-school dynamic qualities, but the amp is still capable of a *lot* more distortion than a stock, late-'60s Marshall. Think of the Superdrive as a plexi with an overdrive pedal, and you've got the idea.

The Superdrive sounds best

when its output stage is working hard. Turn the master all the way up, and the amp flexes its muscle like a wild beast—especially with the Drive up past nine o'clock. The Superdrive gets a little edgy sounding when you push the Drive past noon with the master pegged, but the volume is ridiculous at these settings. To my ear, the tones sounded grooviest with the master pulled back just enough to keep the output tubes breathing hard, but not quite foaming at the mouth. Pummeling the amp with a Les Paul's bridge humbucker elicits superb, '70s-style lead wails, and activat-

Contact Info

Budda Amplification, 37 Joseph Ct., San Rafael, CA 94903; (415) 492-1935; budda.com.

ing the mid-shift function adds upper-midrange bite without inflicting pain. You can also get a great modern-rock tone by combining a high Drive setting with the mid control pulled and turned to zero.

Nirvana

The Superdrive stands out from the high-powered crowd with its modest features and vintage-flavored tones. Compared to the pack of multi-channel monsters prowling the hundred-watt

jungle, the Superdrive is somewhat of an anachronism—a step backward to an era when guitarists had fewer buttons to push and were forced to make their mark with relatively primitive tools. Like the amps of yore, the Superdrive is a natural for pedals—add a hot distortion box and this thing would *rule* for everything from blues to metal. Bottom line: If you're looking for an amp that can bring out the best in your playing style, the Superdrive may be the ride of your life. ■

Gizmo Alert Korg Pandora PXR4



Is that a Pandora in your pocket? Or are you just glad that Korg has crammed an absurd amount of recording and processing power into a box the size of a bologna sandwich?

The PXR4 Digital Recording Studio (\$500) is a 4-track recorder/multi-effector packed with guitar-friendly features. It stores your tracks on tiny SmartMedia cards, and available recording time depends on the size of the card and which of the three available recording-quality modes you select. The single 16MB card included with the recorder holds 11 minutes of high-quality audio—only about two-and-a-half minutes of music if you fill all four tracks. On the other hand, you can store more than an hour's worth of 4-track tunes if you buy a 128MB card (which costs under \$60 these days) and work in economy mode. Each of the four tracks also supports eight "virtual tracks." While you can only play four channels at once, virtual tracks and well-planned bouncing let you stack up *many* more layers. And once you fill a card, you can transfer the data to any USB-equipped PC or Mac and start again.

The PXR4 compresses audio to 16-bit, 32kHz files, and audio quality is further determined by whether you use the good-sounding, built-in microphone, connect something spiffier to the stereo mini-plug input, or track axes directly via the dedicated guitar input. There's a full suite of digital effects—77 of 'em!—with 100 preset effect programs and 100 user memory slots. You can access as many as five effects at once, and bounce recordings with effects onto empty tracks to free up processor power. The overall sound quality is surprisingly good, and some of the guitar-amp simulations are real standouts. Other extras: a tuner, a metronome, and 50 non-editable drum-machine patterns. The PXR4 runs on two AA batteries or the supplied AC adapter

As on most micro-chic gadgets, a complex web of edit modes and multi-function switches is the price you pay for having so much power crammed into a small box. But while it's easy to get lost among the submenus, the PXR4 excels at the role for which most musicians are likely to use it—as a handy mobile sketchpad. Capturing spur-of-the-moment ideas is a fast, intuitive process. By any reckoning, this is one of the best multitrack inspiration-catchers you'll find—it's certainly one of the smallest—and it receives an **Editors' Pick Award** — JOE GORE

Korg, 316 S. Service Rd., Melville, NY 11747; (516) 333-9100, korg.com



"The most consistently brilliant guitarist over the past 25 years." —DAVID GILMOUR

Feedback. Two-handed fretting. Modal scales. The voice box. Harmonics and whammy bar creating melody. Since the mid 1960s, Jeff Beck has pioneered definitive guitar effects and techniques, reinventing blues-rock, psychedelic rock, heavy metal, jazz-rock, and more along the way. **Jeff Beck: Crazy Fingers** is the first biography of this notoriously reclusive guitar genius who still pushes musical boundaries today.

This enlightening book portrays Beck's trend-defying feats

against the musical landscape of the times, and explains his renowned disregard for convention—in his art and his life. You'll meet Beck before and with the Yardbirds, the Jeff Beck Group and beyond, and discover his musical and personal relationships with Eric Clapton, Jimi Hendrix, Jimmy Page, Buddy Guy, Rod Stewart, the Rolling Stones, Stevie Wonder, and countless other greats.

Plus—you get details never before published about Jeff Beck's recordings, and the most accurate facts on his favored Fenders and other guitars. This compelling narrative also describes Beck's landmark instrumental work, passion for hot rods, love of animals, and more.

Softcover, 252 pages,
ISBN 0-87930-632-7, \$15.95

**Available at book and music stores everywhere.
Or call toll free (866) 222-5232.**



Distributed to music stores by Hal Leonard Corp.,
to bookstores by Publishers Group West.
GP0104



6600 Silacci Way • Gilroy, CA 95020 USA
phone: toll free (866) 222-5232 or (408) 848-8294 • fax: (408) 848-5784
e-mail: backbeat@rushorder.com • web: www.backbeatbooks.com

Bench Tests Neo Traditional

Dean EVO Premium

By Shawn Hammond

With an infamous history of ads featuring scantily clad women and pointy guitars, Dean has forged a reputation that's heavy on design eccentricity and rock-star attitude. But with the introduction of its recent EVO series—which features classic body lines and more traditional-looking headstocks—the company is branching into the contoured-top niche dominated by Hamer, Gibson, McInturf, and PRS.

The new EVO Premium (\$1,399, as tested with “three star” figured-maple top), features a mahogany body with a thick maple cap, creme-colored binding (on the body, neck, and headstock), an ebony fretboard with mother-of-pearl block inlays, gold Schaller hardware, Seymour

Snapshot

The Dean EVO Premium

(\$1,399) offers an extremely versatile take on the Les Paul legacy, with splittable pickups, a simplified control scheme, and a sleek, angled neck joint that makes upper-register playing a breeze. The EVO wins an Editors' Pick Award

Angled-joint set neck

3-way pickup selector

Seymour Duncan
Pearly Gates
humbuckers

Schaller
Tune-o-matic-
style bridge

Mahogany
body with
arched
maple top

Schaller tuners

1 1/8" nut width



Set mahogany neck
with 24 3/4" scale
ebony fretboard

Push-pull
master
volume and
master tone
controls

Bench Tests

Neo Traditional

Duncan Pearly Gates pickups, and an inviting cutaway neck joint.

Construction

With its 2 9/16"-thick body, the EVO weighs in at a hefty 9.5 lbs—a trait that almost assures fatigue on a long gig. Craftsmanship on this Czech Republic-made ax is excellent. The neck carve is thin but substantial, the neck heel is almost unnoticeable, the fretwork is clean and smooth, the inlay work is neat, the top's contour is sensual, and the finish is beautiful. The only disappointments are

some minor color bleeding and unevenness on the binding, roughness in the G string's nut slot, and a small gap between the nut and the fretboard—all minor drawbacks that don't affect tone or playability.

One of the EVO's major departures from the traditional two-humbucker design is a simplified control scheme that jettisons individual pickup controls in favor of push-pull volume and tone knobs that let you individually select the inside coil of each pickup. Not many dual-humbucker guitars let you mix and match the coils in this manner. The only

Contact Info

Dean Musical Instruments, 15251 Roosevelt Blvd., Ste. 206, Clearwater, FL 33760; (727) 519-9669; deanguitars.com.

bummer is that the knobs are a little slick, so pulling up on them can be difficult on the fly or with sweaty hands. Although Les Paul fans might miss the ability to dial in contrasting pickup volumes on dual-pickup settings, the versatility offered by this setup more than makes up for it.

Tones

Tested through a silverface Fender Twin with JBLs, an early-'70s Marshall 50-watt head driving a Marshall 4x12 cab with Ce-

lestion Vintage 30s, a Budda Super Drive 80 head (driving the same Marshall cab), and a Reverend Hellhound 40/60 combo, the EVO Premium lived up to its name, dishing out excellent tones from all over the stylistic map. The hot bridge pickup serves up pugnacious power chords and sweetly singing sustain, and the neck 'bucker is fat, juicy, and capable of taking on a subdued jazz flavor when you back off the tone knob. The middle setting is cutting, yet girthy—

The Ratings Game		Tone	Workmanship	Hardware	Vibe	Value
Dean EVO Premium		★★★★	★★★★	★★★★	★★★★	★★★★

The Rate-O-Meter: Dismal = ♥ —————> Excellent = ♥♥♥♥♥

A STUDIO-QUALITY ACOUSTIC GUITAR FOR UNDER \$250???

Install the new F.A.A.S. Pickup System on your electric guitar and experience incredibly authentic acoustic sound at the flick of a switch. Simply replace your saddles with Graph Tech's patented F.A.A.S. String-Saver™ saddle pickups and Acoustic-Cell Pre-amp, and enjoy the natural acoustics of your electric guitar without feedback or mic placement problems. Natural compression lets you play as hard as you want without "piezo quack". You can even use your tremolo without experiencing volume dropouts!



The F.A.A.S. Pickup System is available in over twenty models to fit hundreds of guitars. At around two hundred dollars, it's the best deal on a studio-quality acoustic guitar you'll ever buy! See the new F.A.A.S. Pickup System at your favorite dealer, or hear it online at www.graphtech.bc.ca

Your ears won't believe your ears!

Graph Tech Guitar Labs Ltd.
 Phone: (604) 940-5353
 eMail: sales@graphtech.bc.ca
 Web: www.graphtech.bc.ca

F.A.A.S.
 For Acoustic Sound
 PICKUP SYSTEM

PedalPad™

"THE PLAYER'S PEDALBOARD"

ORDER ONLINE AT www.pedalpad.com



RM-10
 PUREVOLT
 POWER SUPPLY
 3 RACK SPACES
 FACTORY DIRECT
\$349.00



JP-10
 PUREVOLT
 POWER SUPPLY
 FACTORY DIRECT
\$299.00



WWW.PEDALPAD.COM



MKS PROFESSIONAL STAGE PRODUCTS, INC. 5610 S. TOPEKA BLVD., SUITE C
 TOPEKA, KS 66609 (785) 862-4723

If you're hep, you step, or get down— we've got you covered.

Third Ear music guides tune you in to the recordings and musicians of today's hottest genres. Each guide is written or edited by an authority in the field who offers keen insight into the music. You get in-depth histories, bios, reviews and ratings, plus plenty of artist photos. Check these out:



Afro-Cuban Jazz

By Scott Yanow

From Cuba to Puerto Rico to New York, an irresistible music began brewing in the 1940s. Blending bebop-based improvisations with Cuban and African rhythms, inventive musicians such as American trumpeter Dizzy Gillespie and Cuban conguero Chano Pozo created a sizzling jazz style that still evolves today. This is the ultimate guide to every key Afro-Cuban jazz innovator past and present—Tito Puente, Poncho Sanchez, Chucho Valdés, Stan Kenton, and dozens more.

Scott Yanow edited the *All Music Guide to Jazz* and has written for such leading jazz magazines as *Cadence*, *JazzTimes*, *Downbeat*, and others.

Softcover, 212 pages, ISBN 0-87930-619-X, \$17.95



Celtic Music

Edited by Kenny Mathieson

Today's Celtic music hails from traditional homelands but also embraces new fusions from around the globe. This colorful guide captures the full flavor of this widely enjoyed music in all its forms—traditional, new Celtic, and Celtic-influenced. From the Chieftains to Christy Moore to Afro Calk Sound System, it explores solo artists, bands, singers and players of Celtic's unique instrumentation, including harps, pipes, fiddles, squeezeboxes, drums, mandolins, and more.

Kenny Mathieson writes for *jazzwise*, *The Scotsman* and *Glasgow Herald*, and organizes the annual Celtic Connections festival.

Softcover, 192 pages, ISBN 0-87930-623-8, \$19.95



Funk

By Dave Thompson

From funk's James Brown roots to today's Red Hot Chili Peppers, this guide tracks the music that mixes R&B and soul with a little rock 'n' roll. Profiling the artists who "get on the good foot," it explores classic funk, funky soul, Motown funk, white funk, funky psychedelic, and more—the funkier groove from George Clinton, Sly and the Family Stone, Tower of Power, Curtis Mayfield, Chaka Khan, Average White Band, War, and many more.

Dave Thompson has written over 70 rock music books, including the best-selling *Never Fade Away: The Kurt Cobain Story*.

Softcover, 400 pages, ISBN 0-87930-629-7, \$22.95

Also available: **Swing** ISBN 0-87930-600-9, \$22.95 | **Bebop** ISBN 0-87930-608-4, \$19.95 | **Alternative Rock** ISBN 0-87930-607-6, \$27.95

Available at fine book and music stores everywhere. Or call toll free 1-866-BACKBEAT or (866) 222-5232.



Fresh perspectives, new discoveries, great music.

Backbeat Books • 6600 Sillico Way, Gilroy, CA 95020 USA
phone toll free: 1-866-BACKBEAT or (408) 848-9294 • fax: (408) 848-5784
e-mail: backbeat@rushorder.com • web: www.backbeatbooks.com



Backbeat
Books

(FORMERLY MILLER FREEMAN BOOKS)

Distributed to music stores by Hal Leonard Corp., to bookstores by Publishers Group West.

GP0601



Demeter
amplification

"smoking tones right out of the box!"

Guitar Player
March 2002

Demeter TGA-21
100 Watt Head
CSC-212 SL 2x12
Speaker Cabinet

5780 S. Gray Street
Van Nuys, California 91406-0511
(818) 994-7658 demeteramps.com
sales@demeteramps.com

Neo Traditional

just what you expect from two humbuckers. But what you *don't* typically get out of a dual-humbucker ax are crisp funk tones—and that's one of the coolest things about this guitar. Set the pickup selector to the middle position, pull the volume control to split the neck pickup, and lean tones strut from your amp. Want it even leaner? Pull both the volume and the tone knobs. To fatten up the funk, push the volume knob in (to engage both coils on the neck pickup), and leave the tone knob out to split the bridge unit. Get down! The split pickups also sound great on their own—the neck unit is happening for Texas-style blues, and the bridge pickup has plenty o' twang.

EVO 4 U?

Although there are some great-playing guitars that fetch fewer dollars, very few offer electronics of this quality *and* such happening looks. (Dean offers 12 EVOs in all. The bargain-priced FT, 60, and Special models all feature the same ingenious neck joint, and they street for under \$500.) In short, the EVO offers a range of tones that would shame many dual-humbucker guitars. Factor in its drop-dead looks, quality materials and construction, and attractive price, and the EVO Premium is a winner.

1200 Marshall St. Shreveport, LA 71101

WWW.SHREVEAUDIO.com

Trade in your old gear!!! **800.214.9222** Hottest Deals, Guaranteed!!!

AKAI DPS 12 v2
Starting at \$649

Now with FREE 4 GB HD!

Call us at 1-800-214-9222 for all of your vintage guitar and amp needs!

Samick
Beautiful Guitars in stock and ready to rock!!!
HJ650

Danelectro
59-DC

Parker
Fly Classic

Gibson
Les Paul Gothic

Epiphone
Supernova

Click on over to our website to see our current stock of Vintage Guitars and Basses!!!

Blue Devil GX 112!
A compact power station with a devil may care attitude!

BOSS
IS-5 JamStation
Practice, write, or jam with this simple, super-cool unit!

Roland
GT-6
The ultimate multiple effects unit!

Call for best price!

Fender **Crown** **Ultimate** **Marshall** **KORG** **PreSonus** **Mackie**

Prices reflect a 2% cash discount and are subject to change without notice. Returns are subject to a 15% restocking fee. Not responsible for typographical errors. Visa, MasterCard, AmEx, Discover accepted

THOUSANDS OF CONTESTANTS

HUNDREDS OF PRIZES

EIGHT REGIONAL FINALISTS

GuitarMageddon 2002

The Ultimate
Guitar Showdown

BUT ONLY ONE
GRAND PRIZE WINNER!

WILL IT BE YOU?

SIGN UP AT GUITAR CENTER NOW.
COMPETITION BEGINS MARCH 5TH.

**Grand
Prize!**



2002 FORD MUSTANG GT CONVERTIBLE

PLUS, A LIMITED EDITION MUSTANG STRAT

**Guitar
Center**
The Musician's Choice



Jägermeister
jagermusic.com

"Yeah, the electric guitar turned heads...

**but the bass guitar let you know the '50s
were over and music was going new places."**

-Marcus Miller

Introduced in 1951,
the **Fender Precision Bass**
transformed the sound of
popular music by the early '60s.
**How the Fender Bass
Changed the World**
by Bass Player's own **Jim Roberts**
is the first book to show you
how and why.

Weaving fine photography
throughout an engaging
narrative, this keepsake
reveals the true colors of
the Fender bass - as a
powerful agent of change
in the worlds of popular
music and popular culture.
This artistic, technological,
and historical "biography"

celebrates the instrument's
50th anniversary, and
salutes its revolutionary
impact in the hands of
James Jamerson, Carol
Kaye, Larry Graham, Jack
Bruce, John Entwistle,
Jaco Pastorius, Sting, and
other bass visionaries and
virtuosos past and present.

Available
at fine book and music stores
Everywhere

Or call toll free

1-866-222-5232



(formerly Miller Freeman Books)

Backbeat Books

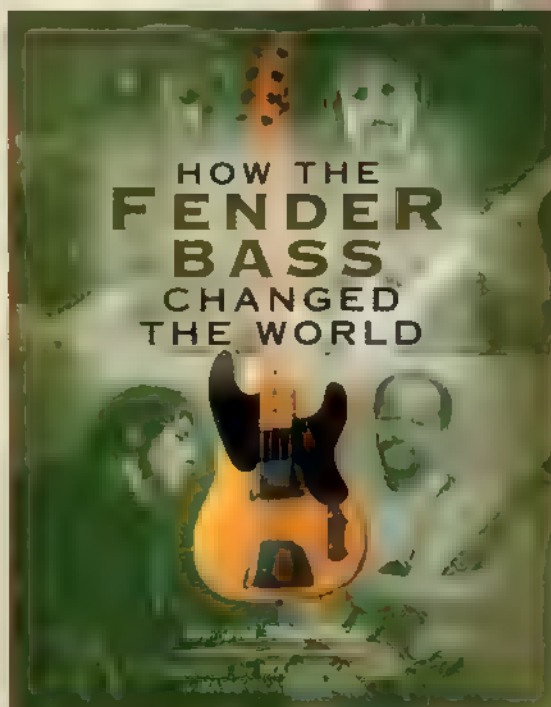
6600 Silacci Way • Gilroy, CA 95020 USA

phone toll free: (866) 222-5232 or (408) 848-8294

fax: (408) 848-5784 • e-mail: backbeat@rushorder.com

web: www.backbeatbooks.com

Distributed to music stores by Hal Leonard Corp.;
to bookstores by Publishers Group West.



Softcover, 208 pages, 100 color photos
ISBN 0-87930-630-0, \$27.95

GP0110

Bench Tests

Chorus of Approval

Fulltone Choralflange and Visual Sound H2O

By Joe Gore

After a decade of disuse, chorus pedals seem once more to be staking out prime real estate on guitarists' pedalboards. While it's sometimes difficult to tell how tongue-in-cheek the chorus comeback is, one thing's for sure: When modern guitarists turn to modulation, they tend to gravitate toward retro-sounding versions of the effect that ruled the airwaves in the '70s and '80s. Two new chorus pedals from Fulltone and Visual Sound offer

Snapshot

The Fulltone Choralflange (\$349) offers a remarkable range of modulation tones—all satisfyingly thick and three dimensional. The Visual Sound H2O Liquid Chorus & Echo (\$200) combines fat "bucket brigade" chorusing with nice fake-analog digital delay in a single cost-effective unit. The Choralflange and H2O both receive Editors' Pick Awards.



Bench Tests

Chorus of Approval

true-analog stereo chorusing guaranteed to whisk you back to the waning days of the Carter administration. These U.S.-made units can operate on a single 9-volt battery, but they devour them rapidly—you'll want an adapter. The Choralflange comes with one. The H20 doesn't, though it accepts the standard barrel-connector type.

Fulltone Choralflange

The Choralflange (\$349)

makes a serious stab at "ultimate chorus/flanger pedal" status. All of its tones are incredibly rich and three dimensional, and its simple yet powerful controls deliver many cool sonic shadings. In addition to the usual rate and depth controls, there's a delay-time knob that provides chorus colors ranging from jaggedly resonant to cookie-dough thick. There's also a modulation-bandwidth switch—the narrow setting generates one-octave modulation, the wide setting two octaves. Between the two, you can get the

Contact Info

Fulltone Musical Products, 12906 1/2 Venice Blvd., Los Angeles, CA 90066; (310) 397-3456; fulltone.com.

Visual Sound, 6535 Winding Brook Way, Delray Beach, FL 33484; (561) 637-6678; visualsound.net.

transparent sparkle of a Boss CE-1, the portly lushness of a T.C. Electronic Chorus, and many variations in between—including some nice Uni-Vibe-type flavors. They all sound splendid in two-amp stereo via the Choralflange's dual outputs.

A second toggle switch selects between chorus and flange modes. Interestingly, there is no

resonance/regeneration control for the flange, but the narrow/wide switch covers the usual territory quite effectively. The narrow setting produces a biting filter sweep, and the wide setting delivers a more diffuse, phase-shifter-like timbre. In both modes, the results may be the deepest and most textured I've

Continued on page 138

The Ratings Game		Tone	Workmanship	Vibe	Value
Fulltone Choralflange		★★★★★	★★★★★	★★★★	★★★★
Visual Sound H20		★★★★	★★★★	★★★★	★★★★★

The Rate O-Meter. Dismal = ♥ —————> Excellent = ♥♥♥♥♥

"The Beatles were always looking for something new..."

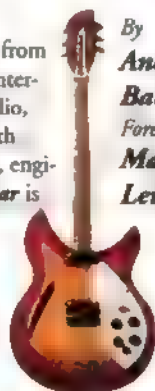
—ALAN PARSONS, *Abbey Road* engineer



Get the first book ever to tell the stories behind the guitars, basses, drums, keyboards, amplifiers, effects—*everything* The Beatles used to become the greatest rock and roll band of all time.

Beatles Gear gives you new insights into the instruments from the people *who know*, drawn from the author's firsthand interviews with people who were there on stage and in the studio, and many others who worked with The Beatles. Along with inside stories from instrument makers and sellers, roadies, engineers, and others—plus unpublished photos—*Beatles Gear* is The Word on the sound that changed the world.

Available at fine book and music stores everywhere.
Or call toll free (866) 222-5232.



All the Fab Four's instruments, from Stage to Studio

By Andy Babiuk
Foreword by Mark Lewisohn



Hardcover, 256 pages, 335 color and B&W photos,
ISBN 0-87930-662-9, \$40.00



Backbeat Books
6600 Silacci Way • Gilroy, CA 95020 USA
phone: (408) 848-8294
fax: (408) 848-5784 • e-mail: backbeat@rushorder.com
web: www.backbeatbooks.com

Distributed to music stores by Hal Leonard Corp.; to bookstores by Publishers Group West

GP0112

This is Neal after 1,237
hours of searching for
online lessons, excellent
tablature and cd-quality
audio. If you're running
into the same wall Neal ran
into, your ship's come in.

Over 800 Blues, Rock, Jazz & Country lessons now just a click away.

Pick up a handful of 'em **FREE**
on TrueFire.com!

Guitar Player and TrueFire.com
invite you to take advantage
of a **FREE** membership to access
the premiere, **and largest**, online
collection of guitar and bass lessons.

- Authored by top artists and educators
- Featuring audio and tablature
- Covers technique, improvisation,
rhythm and theory
- Killer jam tracks to solo over

Dig the blues? Got a twang thang? Long live
rock & roll? Jazz head? Or maybe your bag's
fusion, fingerstyle, surf or metal. It's all here—
hundreds upon hundreds of killer guitar and
bass lessons await you on TrueFire.com...
growing daily!

"Hearing a lesson's musical examples takes the
guesswork out of reading notation and tab. With
TrueFire, you can quickly get a grip on a phrase or
concept and make it your own. Inspiration is just a
download away." **Andy Ellis**

Senior Editor—Guitar Player magazine

Join today and get \$10 worth of TrueFire Ca\$h!

Hear it. Feel it. Play it.

www.guitarplayer.truefire.com



ignited we stand™

GUITAR HEADQUARTERS

THE LARGEST INVENTORY IN THE U.S.A.!

Washburn
Dime
333DB
689*
List \$1129.99

Washburn
PT80
Pop-top
389*
List \$649.99

Gibson
"Gothic"
Explorer
1294*
List \$1522.00

Ibanez
AX-220
369*
List \$489.00

NEW!
PRS
Santana SE
569*
List \$739.99

PRS
Single
Cutaway
CALL!
For Lowest Price

PRS
McCarty
CALL!
For Lowest Price

Fender
Iron
Maiden
Strat
799*
List \$1139.99

Squire
Stage-master 200
179*
List \$749.99

Fender
Stage-master 100
149*
List \$349.99

Fender
80th St. Custom Strat
399*
List \$899.99

Fender
70's Strat
609*
List \$869.99

Fender
Am. Deluxe Tele
1189*
List \$1099.99

Fender
Vintage '62 Jaguar
1299*
List \$1899.99

Fender
Duesey Gotten Tele
2699*
List \$2779.99

GIL
ASAT
1189*
List \$1499.99

GIL
Commander
1189*
List \$1599.99

Epiphone
S.S. King
Lucille
899*
List \$1499.99

Epiphone
60 Firebird VR
499*
List \$699.99

Squire
Strat Pack
289*
List \$499.99

Gibson
Les Paul Classic
1719*
List \$2691.00

Gibson
LP '59 Tele
CALL!
For Lowest Price

Gibson
SG Special
799*
List \$1229.00

Gibson
1961 SG
Reissue
with Maestro
1749*
List \$1999.00

O.L.P.
MORE-1
199*
List \$299.00

Gibson
1968 SG
Les Paul
Custom
CALL!
For Lowest Price

Gibson
Pete
Townshend
1199*
List \$1949.00

Gibson
LP '57 Historic
2799*
List \$4392.00

Gibson
LP Std. Del. Cutaway
1499*
List \$2299.00

Gibson
Dickory Doyle
Les Paul
CALL!
For Lowest Price

Gibson
SG Special
799*
List \$1229.00

Gibson
1961 SG
Reissue
with Maestro
1749*
List \$1999.00

O.L.P.
MORE-1
199*
List \$299.00

Gibson
1968 SG
Les Paul
Custom
CALL!
For Lowest Price

Gibson
Pete
Townshend
1199*
List \$1949.00

Gibson
LP '57 Historic
2799*
List \$4392.00

Gibson
LP Std. Del. Cutaway
1499*
List \$2299.00

Gibson
Dickory Doyle
Les Paul
CALL!
For Lowest Price

Gibson
SG Special
799*
List \$1229.00

Gibson
1961 SG
Reissue
with Maestro
1749*
List \$1999.00

O.L.P.
MORE-1
199*
List \$299.00

Gibson
1968 SG
Les Paul
Custom
CALL!
For Lowest Price

Gibson
Pete
Townshend
1199*
List \$1949.00

Gibson
LP '57 Historic
2799*
List \$4392.00

Gibson
LP Std. Del. Cutaway
1499*
List \$2299.00

Be sure to visit our website for the best deals in
Keyboards • Drums • Pro Audio • Software

1-800-4-SAMASH
www.samash.com

GET OUR 164 PAGE FULL-COLOR CATALOG
1 YEAR FREE SUBSCRIPTION!

INCREDIBLE! AMPS & EFFECTS!



Line 6 Vetta Head
1599
List: \$2399.99

Line 6 Flextone II
599
List: \$899.99

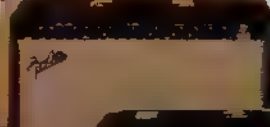
Line 6 Echo Pro Studio Delay Modeler
499
List: \$699.99



Tech 21 STM 120
749
List: \$899.99



Fender Acoustasonic
314
List: \$449.99



Fender UltraWide Stereo Chorus
599
List: \$849.99



Fender Champion 30
219
List: \$299.99



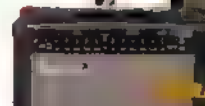
Marshall TSL100
CALL!
List: \$2050.00



Marshall 1960A Cab
599
List: \$899.99

VOX AD60VT
699
List: \$899.99

Zoom 505 MKII
69
List: \$159.99



Ibanez TB50R
249
List: \$329.99



Zoom PD-01 Power Drive
99
List: \$169.99



DigiTech Distortion +
64
List: \$115.99



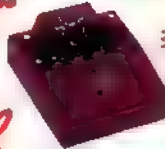
DigiTech Whammy
214
List: \$249.95



Zoom GM-200
69
List: \$129.99



Zoom TM-01 Tri-Metal OverDrive
99
List: \$164.99



Budda Phatman Tube Distortion
259
List: \$299.99



Boss GP-20
129
List: \$299.99



MXR Distortion +
64
List: \$115.99

Zoom 608
99
List: \$179.99



Marshall The Guv'ner
79
List: \$136.99

RED HOT DEAL!
NO PAYMENTS! INTEREST!
FOR 12 MONTHS
ON ANY ON-LINE PURCHASE!

Want a FREE catalog?
Call 1-800-4-SAMASH or visit our website www.samash.com

We Will Beat Any Price!
LOWEST PRICE GUARANTEED!
50 STATES / 60 DAYS

FREE
SALE & RENT
Shipping

OPEN
24 hours 7 days

Be sure to enter our on line contest to win great gear!

AMAZING ACOUSTIC DEALS!



Takamine EC132SC
799
List: \$1199.99



Ovation AE28
199
List: \$429.99



Yamaha
159
List: \$319.99



Yamaha CPX6TBB
499
List: \$999.99



Epiphone PR-160 Special Edition
159
List: \$339.99



Ibanez AEG10
289
List: \$419.99



Ibanez TCV10
199
List: \$299.99



Gibson J-45VS
CALL!
For Low Price

CF Martin C16GT
1999
List: \$1999.99



Gibson
CALL!
For Low Price



Washburn D42-CE
438
List: \$699.99

Ovation Celebrity Deluxe
549
List: \$949.99

samash.com

The on-line musical instrument megastore!

1-800-4-SAMASH • www.samash.com

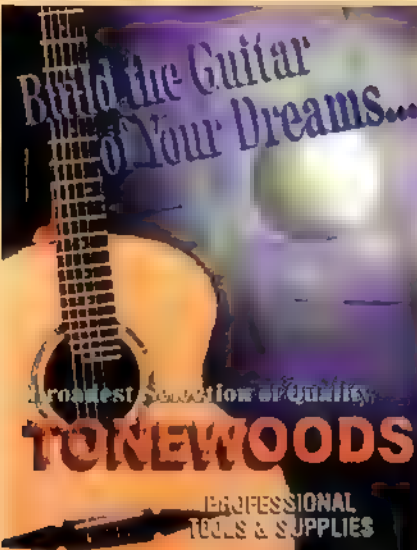
Samash.com is part of the Sam Ash family of companies, including 30 musical instrument megastores nationwide.

Attention Code
GP6DP
Online!

*On your Sam Ash credit card, subject to credit approval. If balance on these purchases is paid in full before the expiration of the 12 months promotional period and your account is kept current, interest charges will not be imposed on these purchases. If balance on these purchases is not paid in full, Finance Charges will be assessed from the purchase date at the Standard Rate of 20.99% APR. For Accounts not kept current, the Default Rate of 24.99% APR will be applied to all balances on your account. Minimum Finance Charge \$1.00. **Applies to orders shipped in the contiguous United States. Items that require special shipping due to size or weight are excluded from this offer. See our website, www.samash.com, for complete details. Offer expires 1/31/2001. Sam Ash is not responsible for any typographical errors.

ACOUSTIC SHOWCASE

Build the Guitar of Your Dreams...



Broadest Selection of Quality
TONERWOODS

PROFESSIONAL
TOOLS & SUPPLIES
SOLIDBODY WOODS
HARDWARE & ELECTRONICS
BOOKS & VIDEOS
EXPERIENCED STAFF

Luthiers Mercantile International, Inc.
Complete Supplies for the Stringed Instrument Maker

CALL FOR A FREE CATALOG
1-800-477-4437
lmi@lmi.com

Mid-sized jumbo with Engelmann spruce top by Rick Turner

DEERING
The Great American Banjo

12-String Banjo played like a guitar



The Banjo Specialists
WebSite:
DeeringBanjos.com

Gerry Beckley- America

The 6 & 12-string banjos by Deering are fingered just like a guitar, so you don't have to learn banjo... to play banjo!

Free Catalog
Call (800) 845-7791

DEERING
Quality Banjos
Dept. 7, PO Box 1545,
Lemon Grove, CA, USA 91946-1545
Deering, America's Favorite Banjo

DEERING
Banjo Company
Stringed Instruments

Chorus of Approval

Continued from page 134

encountered from a stomptbox. You're probably not going to get much closer to true analog-tape flanging via a pedal.

The Choralflange's maximum rate and depth settings aren't very extreme. But while freak-show flickering isn't the Choralflange's strong suit, you can rest assured that almost every available setting is practical and musical. The pedal is also dead quiet, and you can select between true-bypass switching in mono, or FET-buffered (non-true-bypass switching) in stereo. There's also a trimpot for fine-tuning the balance between bypassed and effected states. All considered, the Choralflange is a perfectly realized modulation pedal. Kudos.

Visual Sound H2O Liquid Chorus & Echo

A more budget-conscious chorus option, the H2O (\$200)—like all Visual Sound pedals—offers two effects in a single shell. Each effect has its own footswitch, ergonomically spaced so that it's easy to press either one or both simultaneously. The H2O's dual outputs are factory wired to output a dry signal from the second jack, but can be reconfigured for stereo operation via an easy soldering operation detailed in the user notes.

The H2O's chorusing is the real analog deal, thanks to its old-school "bucket-brigade" chips. It's a rich, sparkling effect of the Boss CE-1 variety, with lots of nice, grainy texture. The effect isn't as richly detailed as that of the Choralflange—it sounds more stomptbox-like. But by any reckoning, this is a fine-sounding chorus, with many cool colors lurking along the range of the delay-time knob: pretty warbles, subtle phasing, hip faux-Leslie shades. Again, the emphasis is on classic tones rather than cruel and unusual effects, and practically every setting is satisfying.

The H2O's digital delay is similarly straightforward. There's no tone control, but a fixed high-frequency roll-off conjures convincing analog warmth—the circuit sounds an awful lot like, say, a Boss DM-2 analog delay. Maximum delay time is 800ms, and there's a switch for selecting between short and long delay ranges. Again, the effect doesn't go to extremes—even dined, the delay won't feed back.

With chorusing and delay engaged, the pedal lives up to its name with a cool, wet sound that's superb on fingerpicked ballads, yet also compact and focused enough for overdriven single-note solos. And even if your pedalboard already includes a delay, the H2O may prove useful. You might, for example, use the H2O's delay for the simple slaps at which it excels and dedicate the second delay to more extravagant echoes. With its solid sounds and smooth interface, the H2O is a refreshing stomptbox bargain.

the **XYs**
reversible
GUITAR SLIDE




Its patented 2-piece swivel action allows you to alternate between slide playing and regular fretting in about one second!

suggested price:
\$24.95

Visit your favorite music store or contact
SHUBB
767-876-3001
shubb@shubb.com • www.shubb.com

RIP IT UP!

As they create genres, smash myths, invent styles and make way for the future, the musicians in **RIP IT UP!** keep rock's fire of rebellion burning. From vintage rock & rollers to bands of the new wave, next wave and beyond, these iconoclasts crash the barriers of popular music. Weaving first-hand interviews with personal insights, this book gets to the heart and soul of rock & roll attitude with 20 rulebreakers, from Ike Turner to Talking Heads.



Softcover 288 pages
40 photos \$17.95
ISBN 0-87930-635-1

Available at fine book and music stores everywhere. Or call toll free (866) 222-5232

Backbeat Books
(formerly Miller Freeman Books)

6600 Silco Way • Glendale, CA 91201 USA • Phone: (408) 848-8294
• Fax: (408) 848-5784 • E-mail: backbeat@crushorder.com
• Web: www.backbeatbooks.com • Distributed to music stores by Hal Leonard Corp., in bookstores by Publishers Group West. REGP0108

WILLCUTT GUITAR SHOPPE, INC.

PAUL REED SMITH • FENDER
HAMER USA • TACOMA • LARRIVEE
BREEDLOVE • TAKAMINE
TERRY C. MCINTURFF • REVEREND
HOFNER • RICKENBACKER
DR. Z. • CARR • BOGNER • KOCH
ORANGE • VOK • SWR • FULLTONE
GUYATONE • MAXON • CARL MARTIN
VISUAL SOUND

(859)276-2713



WWW.WILLCUTTGUITARS.COM

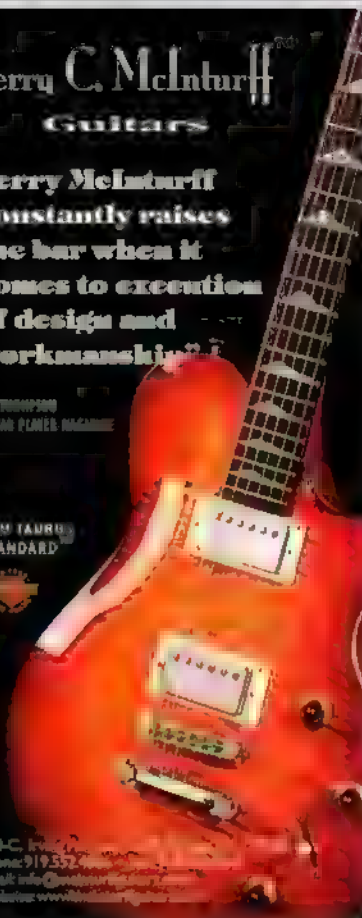
Terry C. McInturff
Guitars

"Terry McInturff
constantly raises
the bar when it
comes to execution
of design and
workmanship"

JOE THOMPSON
GUITAR PLAYER MAGAZINE

TCM TAUH
STANDARD

Phone: 919-552-1111
Email: info@terrymcinturff.com
Website: www.terrymcinturff.com



Bringing top
quality musical
products to
North America



CARL
MARTIN
GUITAR
EFFECTS!!

LEHLE
SWITCHER BOXES!!

www.europeanmusical.com

European Musical Imports, Inc.

P.O. Box 68

Hillsdale, NJ 07642

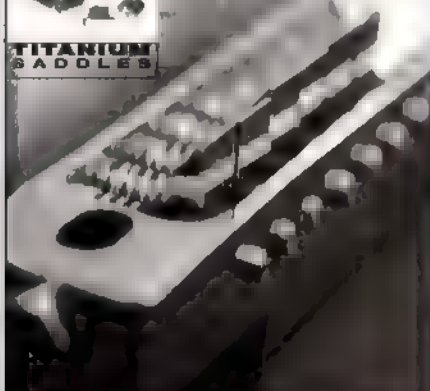
(201) 594-0817

Info@europeanmusical.com

DEALER INQUIRIES WELCOME

ALL PARTS

GET IT
RIGHT!
rightpart
rightfit
rightprice

TITANIUM
SADDLES

Send \$4 U.S. for COLOR CATALOG 13027 Millwood Park Drive Houston, Texas 77061

G guitars

GIBSON	BREEDLOVE
MCINTURFF	SANTA CRUZ
MODULUS	LOWDEN
ALEMBIC	FROGGY BOTTOM
HAMER	ALVAREZ
PARKER	TAKAMINE
G&L	TRACE ELLIOT
ROSCOE	AGUILAR
MTD	TOP HAT
KEN SMITH	KOCH
FODERA	STEWART
ITALIA	TECH 21
RITTER	EDEN
KEN LAWRENCE	EPIFANI
ELRICK	HARTKE
WARWICK	BOSS
HOFNER	ELECTROHARMONIX
NS DESIGN	BIG BRIAR
DANELECTRO	ZOOM
DOD	MXR
EBS	DEMETER
PEDULLA	MORE!

best prices trades consignments

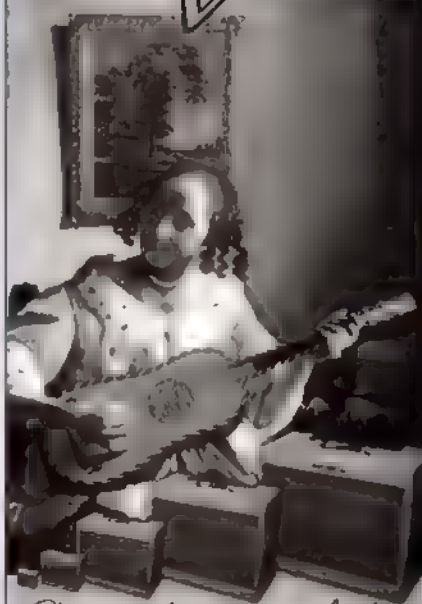
- shop our online store -

guitars & strings & electronics

www.Gguitars.com

163 East St New Haven, Ct 06511 203-786-4734

Victoria Amp Co.



She waited 330 years for her
Victoria... Do you have that
kind of time??

Victoria Amp Co.

Ph. 630-369-3527

Fax 630-527-2221

www.victoriaamp.com



Whole-Tone Helper

BY JUDE GOLD



WHILE THE WHOLE-

tone scale is one of the easiest to memorize, it's one of the trickiest to use—until, that is, you unlock its simple secrets. Though many players are familiar with its mysterious sound (listen for it ascending as characters in Hollywood dramas slip into dream se-

quences), the whole-tone scale's more practical application is for soloing over altered V chords. Think of it as a poor man's altered-dominant scale.

First, learn the scale's six notes (G, A, B, C#, D#, F), by playing through Ex. 1a. Also check out Ex. 1b, which helps you visualize the pattern's perfect symmetry. As its

name implies, this scale is composed entirely of whole steps (simply play every other note on the fretboard). With this in mind, it's easy to understand why there are actually only two whole-tone scales—this one, and the one that goes G#, A#, C, etc.

We'll call ours the G whole-tone scale, though it wouldn't be

incorrect to name it after any of its other pitches. Use it to bring out the sharpened fifths, ninths, and elevenths of the altered G7 chords in Ex. 2a. These spicy V-chord flavors are integral to the IIm-V-I progressions of many jazz standards, and they also show up in tunes by the Beatles, Steely Dan, Gershwin, and Earth, Wind and Fire, among others. To see how Ex. 2a's chords resolve in C minor, try following any one of them with a Cm9 from Ex. 2b.

Ex. 3a serves up a descending whole-tone run you can use over these V7alt-IIm cadences. We moved up to the 11th fret to play our lick, but did you notice we didn't change our fingering? The whole-tone scale's total uniformity makes its shape the same up and down the neck. Ex. 3b further clarifies this symmetry, as we get mobile with the easiest part of the scale: the four notes that reside on the second and third strings (refer back to Ex. 1b). We descend through each position, again resolving on the tonic (C), this time at the 5th fret. Once you get this addictive lick down, try starting it even higher—like at the 18th fret—and descending all the way down. ■

Ex. 1a

G whole-tone scale



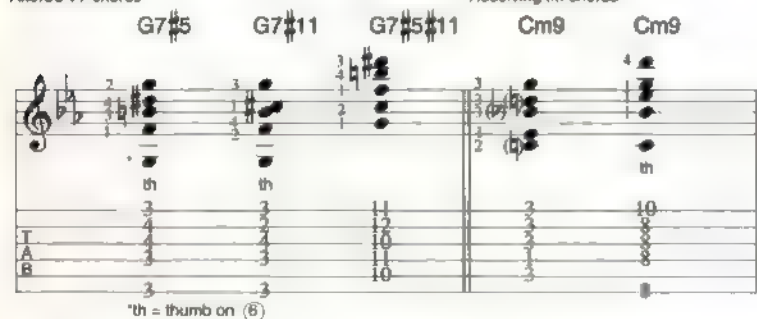
Ex. 1b

G whole-tone scale



Ex. 2a

Altered V7 chords



Ex. 2b

Resolving IIm chords

G7#5 G7#11 G7#5#11 Cm9 Cm9

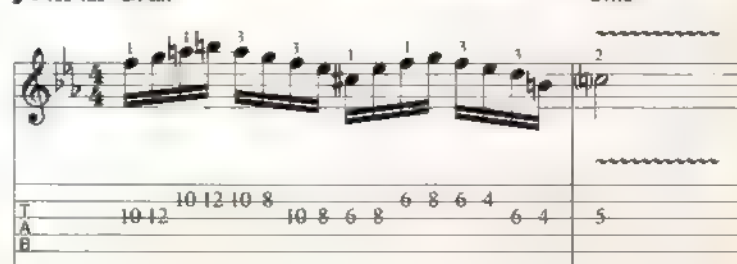
Ex. 3a

♩ = 100-144



Ex. 3b

(V7alt) G7alt
♩ = 100-120



Portable Harmonics

BY MATT BLACKETT



TAKE IT FROM CHET

Atkins, Eddie Van Halen, The Edge, and the inspiration for this column—the late, great Lenny Breau—harmonics just plain *rule*. More often than not, they sound cooler than regular notes, animate static progressions, and instantly find their own place in the mix.

While natural harmonics—harmonics played on open strings—work great in keys such as *Em*, *Am*, *G*, or *D*, harmonics generated off *fretted* notes can work in any key. They also unlock a world of new riffs.

To get rolling, barre all six strings at the 5th fret. Next, use the Breau-approved

plucking attack in **Fig. 1**. Finally, with the index finger of your picking hand, lightly touch the sixth string an octave up, exactly over the 17th fret. With the pick between your thumb and middle finger, pluck the harmonic. Cool, huh? Do the same for the remaining five strings, and you've got **Ex. 1**. If you're accurate with your picking hand, all six harmonics will ring brightly—even on acoustic guitars. (Electric players can increase sustain with a touch of overdrive and/or compression.)

Now let's apply the technique to a chord progression. First, play the chords in **Ex. 2** *without* harmonics to get a handle on their shapes. Then, trace those same

shapes 12 frets higher with harmonics. (Your right hand will be jumping around—particularly for the open strings in the second bar.) Now you can arpeggiate any chord in harmonics.

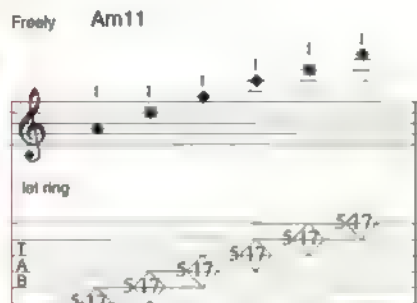
A killer Lenny Breau trick involves combining octave harmonics with fretted notes for glorious, harp-like runs (**Ex. 3**). This time, employing the same 5th fret barre we used in **Ex. 1**, we're putting harmonics on *every other* note. First, pick the *C* harmonic at the 17th fret of the third string. Then, with your picking-hand pinky or ring finger, pluck the *A* on the first string. Repeat these exact moves one string lower, plucking the *G* harmonic at the 17th fret of the fourth string, and picking the *E* on the second string, and so on. Let the harmonics and fretted notes bleed together, and you'll hear the coolest pentatonic scale on the planet.

Ex. 4 expands on the same concept, adding pull-offs and hammer-ons to the mix for a full-blown *C* major/*A* minor scale. As great as these examples sound, they're about as basic as you can get with this technique. Spend just a little time exploring and you will discover colors you never dreamed of on the guitar.

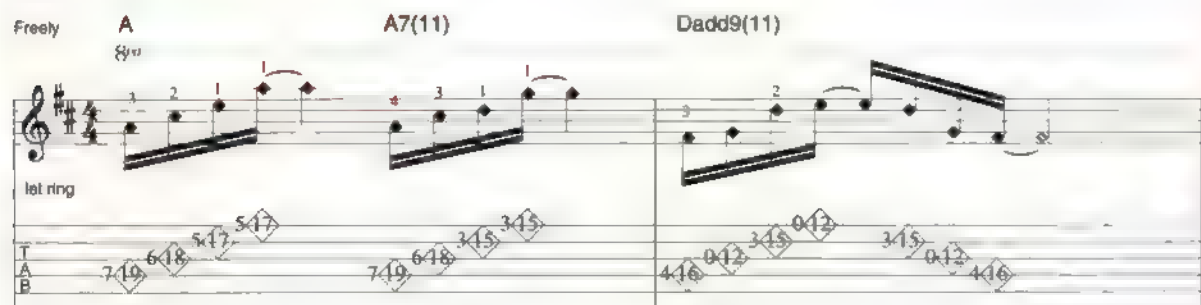
Fig. 1



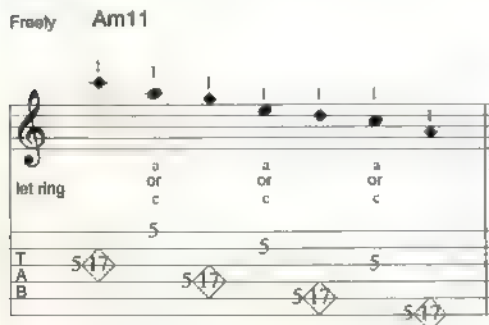
Ex. 1



Ex. 2



Ex. 3



Ex. 4





Walking Bass Lines

BY LARRY CORYELL



BEING ABLE TO comp and play bass lines at the same time is a very handy skill to have. This column deals with *rhythm changes*, a

progression (based on George Gershwin's "I Got Rhythm") that centers on the patterns I-VI-II-V and III-VI-II-V. Although the fingerings below work for me, they're not carved in stone. When I'm in "bass-line comp" mode, I put down the

pick and use just my thumb and fingers. Now let's look at the music.

Another way to play the opening chord is to barre the 6th fret with your 1st finger, fretting the *D* note with your 2nd finger. In measure 4, two-note chords are held for two beats while the bass keeps moving. Measure 5 features a barre at the 1st fret, after which you shift to the fifth position to play *B \flat /D*. Notice that the *B \flat* chord in bar 7 does not have a root—this is because the line is moving upward chromatically, and the



Walking Bass Lines for "I Got Rhythm" (Rhythm Changes progression).

Measure 1: *B \flat 7* *Gm7* *Cm7* *F7* *Dm7 \flat 5* *G7* *Cm7* *F7*

Measure 5: *B \flat 7* *B \flat /D* *E \flat 7* *Edim7* *B \flat* *G7* *Cm7* *F7*

Measure 9: *B \flat 7* *G7* *Cm7* *F7sus4* *Dm7* *D \flat 7* *G \flat 7* *B7*

The diagram shows the bass line for each measure, with fingerings (1-4) and fret numbers (6-10) indicated below the notes.

chord acts as a passing harmony.

Measure 10 has another shift. Here, you jump from the first-position *F* bass note to the *E*_b at the 6th fret, fifth string, putting you in position for the subsequent *Dm7* chord. Measure 11 features some chord substitu-

tions to end the exercise: *D*_b7 is substituted for *G7*, *G*_b7 for *Cm7*, and *B7* replaces *F7*.

Rhythm changes usually include a standard bridge—the B section—that, in the key of *B*_b, consists of two bars each of *D7*, *G7*, *C7*, and *F7*. To complete the progression

as it's normally played, play what's written here—the A section—twice, play the bridge that I just described, and then play the first part one more time. This is referred to as an AABA form. *Originally published in the August '88 GP.*

READER'S CHALLENGE

DARING YOU TO PUT BLUES LICKS AND ANGULAR, altered runs back to back in the same solo—and traverse the entire fretboard in the process—this month's winning lick is from Bob Loomis, a guitar teacher from St. Catharines, Ontario, Canada.

"There are also some fun sweeps of the pick," he adds (see pick markings).

Use the millisecond afforded by the open *G* string in the first phrase to jump to the sixth position. Then, have a blast with the slippery *E7*_b9 run that catapults you up the neck in a hurry. The open *E* dismount (after the pentatonic somersaults and *D*_b13 descent in the last measure) ensures you land on your feet.

This Month's Prize: Orange Crush 10 Practice Amp. ➤



Want to help the world play better guitar? Submit your candidate for Reader's Challenge (preferably notated and on cassette or CD), along with a brief explanation of why it's cool and how to play it, to *Guitar Player Reader's Challenge*, 2800 Campus Dr., San Mateo, CA 94403. Include your name, address, e-mail, and phone number. Materials won't be returned, but we will listen to all submissions. You'll hear from us if your lick is chosen.

LESSONS at Truefire.com

March '02 *Guitar Player* Feature Lesson:

Puttin' the Breaks on the Blues, BY JUDE GOLD

March '02 *Guitar Player* Chops Builders:

Whole-Tone Helper, BY JUDE GOLD

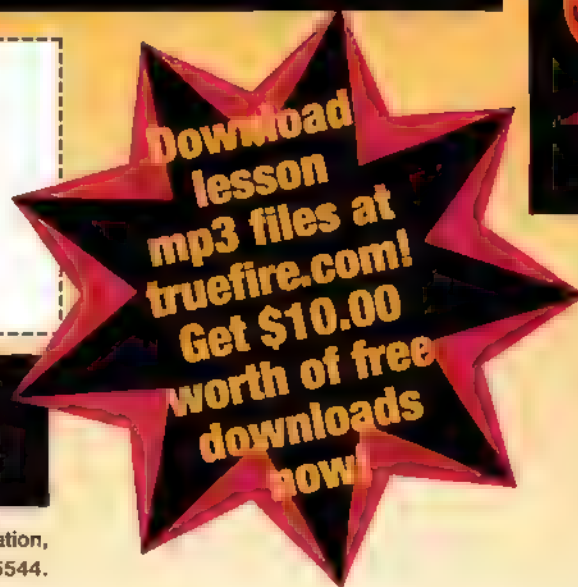
Portable Harmonics, BY MATT BLACKETT

Walking Bass Lines, BY LARRY CORYELL

Reader's Challenge, BY BOB LOOMIS

Get *GP's* Sessions sampler CD and its 11 expert lessons for just five American greenbacks. Call (800) 222-5544 for details.

Net scrapers: To decode *GP's* music notation and hear Sessions sound samples, visit the Lessons Archive on the Web at guitarplayer.com.



Some previously published lessons are still available on CD. For more information, contact Notes On Call, Box 60789, St. Petersburg, FL 33784; (800) 222-5544.



Save
\$30
DIRT, 1 yearbook
from Publisher

We are a proud member of the Music Industry Conference (an affiliate of MENC: The National Association for Music Education)

21st Anniversary!

Get 2 FREE CDs—see coupon!

They LAUGHED when I said they could have Perfect Pitch

... until I showed them the simple secret
—and they heard it for themselves!



David Lucas Burge

Learn to recognize
EXACT tones and
chords—BY EAR!

● An amazing discovery into your own personal talent ● know any tone or chord—by EAR ALONE ● sing correct tones—without a starting pitch ● play by ear ● compose music in your head ● perform with confidence ● sight-read with precision ● enjoy richer perception, finer music appreciation ● uncover your hidden talents...

The true story behind the worldwide
#1 best-selling ear training method

by David Lucas Burge

It all started as a sort of teenage rivalry.

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating. *What does she have that I don't?* I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire. "You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated about some of Linda's uncanny abilities: how she could name exact tones and chords—all BY EAR; how she could sing any tone—from mere memory; how she could play songs—after just hearing them!

My heart sank. *Her fantastic EAR is the key to her success.* How could I ever hope to compete with her? But it bothered me. Did she really have Perfect Pitch? I finally asked Linda point-blank if it was true. "Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?" "OK," she replied.

Now she'd eat her words . . .

My plot was ingeniously simple: When Linda least suspected, I challenged her to name tones—by ear.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play (She'll never guess F#!)

I had barely touched the key.

"F#," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frankly, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING!

"Sing an F#," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—but she was right on!

Now I started to boil.

I called out more tones.

trying hard to make

them increasingly

difficult. Still she

sang each note

perfectly on pitch.

I was totally

boggled. *How in*

the world do you

do it?" I blurted.

"I don't know," she

sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out . . .

"How does she DO it?" I kept asking myself. On the other hand, why can't everyone recognize tones by ear? It dawned on me: people call themselves musicians and yet they can't tell a C from a C#? Or A major from F major? That's as strange as a

portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it for myself. With a little sweet-talking, I would get my three brothers and two sisters to play tones for me—to name by ear. But it turned into a guessing game I just couldn't win.

Day after day I tried to learn Perfect Pitch. I would play a tone over and over to make it stick in my head. But later I couldn't remember any of them. And I couldn't recognize any of the tones by ear. Somehow they all sounded the same after awhile. How were you supposed to know which was which—just by listening?

I would have done anything to have an ear like Linda, but it was way beyond my reach.

So, finally, I gave up.

Then it happened . . .

It was like a miracle . . . a twist of fate . . . like finding the lost Holy Grail. Once I stopped striving my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not visual colors, but colors of pitch, colors of sound. They had always been there. But this was the first time I had ever really "let go"—and listened—to discover these subtle differences.

Soon—to my own disbelief—I too could recognize the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a totally different sound—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and



Outside USA and Canada, call 641-472-3100

Save \$30 online at **EarTraining.com/Guitar-323** or call now: **1-888-745-8880**

know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch by learning this simple secret of "color hearing."

Bursting with excitement, I went to tell my best friend, Ann (a flutist).

She laughed at me. "You have to be born with Perfect Pitch," she asserted. "You can't develop it."

"You don't understand Perfect Pitch," I countered

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized that she had also gained Perfect Pitch for herself.

We became instant celebrities. Classmates loved to call out tones for us to magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in. Everyone was endlessly fascinated with our "super natural" powers, yet to Ann and me, it was just normal.

Back then I never dreamt I would later cause such a stir in the academic world. But as I entered college and started to explain my discovery, many professors laughed at me.

"You must be born with Perfect Pitch," they'd say. "You can't develop it."

I would listen politely. Then I'd reveal the simple secret—so they could hear it for themselves. You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music courses. Perfect Pitch made everything easier for me—my ability to perform, compose, arrange, transpose, improvise, sight-read (because—without looking—you're sure you're playing the correct tones)—and my enjoyment of music skyrocketed. I learned that music is very definitely a HEARING art.

Oh, so you must be wondering what happened with Linda? Please excuse me, I'll have to backtrack.

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition still wasn't satisfied. I needed one more thing: to beat Linda. And now was my final chance.

The University of Delaware hosts a music festival

each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale* of the entire event.

The day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out. The applause was overwhelming.

Later, posted on the bulletin board, I discovered my score of A+ in the most advanced performance category.

Linda got an A. Sweet victory was mine at last!

Join musicians around the world who have discovered a new secret for success with the Perfect Pitch Ear Training SuperCourse:

- "Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber." J.M.
- "Thanks...I developed a full Perfect Pitch in just two weeks! I don't know how it worked. It just happened out of nowhere like a miracle." B.B.
- "It is wonderful. I can truly hear the differences in the color of the tones." D.P.
- "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough!" J.H.
- "I'm able to play things I hear in my head a lot faster than ever before. Before the course, I could barely do it!" J.W.
- "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." L.B.
- "In three short weeks I've noticed a vast difference in my listening skills." T.F.
- "I can now identify tones and keys just by hearing them. I can recall and sing individual tones at will. When I hear music, now it has much more definition, form and substance. I don't just passively listen to music anymore, but actively listen to detail." M.C.
- "Although I was skeptical at first, I am now awed." R.H.
- "It's like hearing in a whole new dimension." L.S.
- "I wish I could have had this 40 years ago!" R.B.
- "Very necessary for someone who wants to become a pro." L.K.
- "This is absolutely what I have been searching for." D.F.
- "Mr. Burge—you've changed my life!" T.B.
- "Learn it or be left behind." P.S. ...

easy and fun—and it's guaranteed to work for YOU—regardless of your instrument, your playing style, or your current ability level.

Hear it for yourself! Order your **Perfect Pitch Ear Training SuperCourse** now and listen to the first CD. We promise you will IMMEDIATELY hear the Perfect Pitch colors that David Lucas starts you on—or return the course for a full prompt refund (you've got our 21-year stamp on it).

We bet you'll be pretty excited when you experience your own Perfect Pitch for the very first time! And you can check out your progress at no risk. You must find *dramatic improvements* in 1) your ear, 2) your playing, and 3) your own enjoyment—in only 40 days—or return your course and we'll personally make sure you get your refund, *no questions asked*.

Imagine all the talents that Perfect Pitch can open up in YOU—to advance your playing, your singing, your own creativity and confidence.

But then again, how will you ever know until you listen—and hear the secret for yourself?

Are you ready to start? Then just lend us your ear, and let David Lucas guide you on an amazing new adventure—to discover YOUR OWN Perfect Pitch!

Celebrating 21 years of perfect listening skills!

The Perfect Pitch® Ear Training SuperCourse by David Lucas Burge



For ALL musicians of ALL instruments, beginning and advanced. No music reading skills required. You receive 8 audio CDs + easy Handbook + **TWO FREE bonus CDs**—with this \$30 discount offer (see coupon)!

Now it's YOUR turn!

For 21 years now, musicians around the globe—plus research at two leading universities (visit EarTraining.com)—have proven the simple method that David Lucas Burge stumbled upon as a teenager.

David Lucas has packed everything you need into his **Perfect Pitch Ear Training SuperCourse**. It's

40-Day Money Back Guarantee:

You will experience Perfect Pitch for yourself—or you get a full refund!

YES! Prove to me that I have Perfect Pitch! Send me ALL 8 CDs + handbook. I'll listen to the first 5 CDs. I must notice *immediate and dramatic improvements* in 1) my ear, 2) my playing, and 3) my enjoyment—or I'll return the course for a full prompt refund, *no questions asked*. If I decide to continue my ear training, I'll enjoy my remaining 3 CDs with advanced lessons. My FREE 74-minute CD on Relative Pitch is *mine to keep* (a \$15 gift!)—even if I return my course for a refund! I will ALSO receive: Perfect Pitch for Children (also a \$15 gift!) Send me: ☐ Audio CDs ☐ Audio Cassettes

List price: \$169 + \$6 shipping.

Your **DIRECT** price: only \$139 + \$6 for Priority RUSH shipping. **You save \$30!**

Check here if you are not yet ready to try the course.

☐ Send me the research from 2 universities — FREE!

NAME

ADDRESS

CITY

STATE

ZIP

E-MAIL ADDRESS

INSTRUMENT(S) YOU PLAY (please include with your shipment)

Make check or money order payable to **EarTraining.com**. Canadian postal money orders only, with serial number, date, amount, and signature. For US funds, attach a US money order or a US bank check. If you are a US resident, add \$6.95 shipping and handling. If you are a non-US resident, add \$14.95 shipping and handling. All orders are subject to credit review.

VISA

MasterCard

Discover

American Express

Other (specify)

CARD NUMBER

EXPIRATION DATE

Mail to:

Or fax to: 1-641-472-3700

EarTraining.com

Special Offer Code: Guitar-323 (\$30 off 2 free CDs)
1200 E. Burlington Avenue, Fairfield, IA 52556

HEAR IT FOR YOURSELF! Save \$30 and get TWO FREE bonus CDs — our 21st Year!

Classifieds

CATEGORIES

- GUITAR SHOWS
- INSTRUMENTS
- PARTS/ACCESSORIES
- WEBSITES
- DUPLICATION / REPLICATION
- SCHOOLS
- INSTRUCTION
- EMPLOYMENT
- RECORDS/CDs/VIDEOS
- SOFTWARE
- OTHER

GUITAR SHOWS

9th Annual SOUTH CAROLINA GUITAR SHOW -
Feb. 23 & 24, Spartanburg Memorial
Auditorium, 385 N. Church St., Spartanburg, SC
Sat. 10:00-6:00, Sun. 10:00-5:00. \$1.00 off w/car-
ry-in instrument. For info Bee-3 Vintage, (828) 298-
2197, www.bee3vintage.com

INSTRUMENTS

Buying or selling instruments through our Classified Ads offers you convenience, a big marketplace, and a wide range of instruments and prices. However, buying mail-order does have its drawbacks, too. Guitar Player suggests the following guidelines to help the buyer and the seller in these transactions. 1) Get a written description of the instrument, which should include the serial number 2) Get front and back photos of the instrument 3) Get a written purchase agreement, with a 24-hour approval clause allowing the buyer to return the instrument for a full refund if it does not meet his/her reasonable expectations

**Awsome tube tone
is just a click away.**

So stop picking and start clicking.
www.fuchsaudiototechnology.com

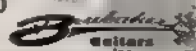
Our website includes sound
files and a demo CD is available.

FUCHS

**BRUBAKER GUITARS
AREN'T CHEAP.**

THEY'RE GREAT.

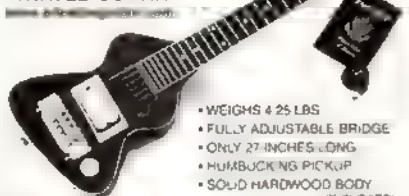
www.brubakerguitars.com
410.857.7600



INSTRUMENTS

CHAIQUITA

THE ORIGINAL
TRAVEL GUITAR



- WEIGHS 4.25 LBS
- FULLY ADJUSTABLE BRIDGE
- ONLY 27-INCHES LONG
- HUMBUCKING PICKUP
- SOLID HARDWOOD BODY
- IT FLOATS!

DEVELOPED & SOLD EXCLUSIVELY BY

ERLEWINE GUITARS

4402 Burnet Rd Austin TX 78756

Tel (512) 302-1225 FAX (512) 371-1655

We Accept
MC Visa AX

Fax Your Classified Ad:
(650) 513-4616



**DISCOUNT
PRICES**

NEW • USED • VINTAGE

Fender, Gibson, Martin,

Rickenbacker, Paul Reed Smith,

Epiphone, Larrivee, Guild, Santa Cruz and others!

Call 800-835-3006

or log on to www.wichitaband.com
Wichita, Kansas

GUITAR VILLA

can quote that price AND ship free!
Toll-free order line: (888) 746-9200.
www.guitar-villa.com

Jacques Stompboxes have LOVE and HATE pots,
BLOW switch & vintage neighbours. Join the
Fuse Blower and the Mercer Box at www.ts808.com

LOVE MUSIC? LOVE AUCTIONS?



Major Brand Guitars

The Best for Less!

- Huge Selection
- Fast Service to Your Door

www.airportmusic.com

Airport Music 800-410-2834

INSTRUMENTS

Email Your Classified Ad:
jmartin@musicplayer.com

MUSIC GROUND

We are the world's leading retailer of vintage
British amplifiers and effects.
Our stock always includes Marshall
Bluesbreaker combos Plex's JMP's, Vox
AC30/15's plus a selection vintage Orange,
Seimer, Hiwatt etc, no matter how rare, if
anyone can find it we can!

We have two amp tech's on site who believe in
'tone' and we really know a great amplifier
when we hear one as we have so many!
We offer European specialities e.g. Hofner
Burns, Zemella, Framus, Wandre, both guitars
and basses, plus a range of vintage studio
equipment

If you want the best possible sound, you need
the best possible equipment, CALL US NOW!

Email info@musicground.com

Web: <http://www.musicground.com>

Tel +44 (0)113 243 8185

Fax +44 (0)113 243 8885

38 Call Lane Leeds England LS1 6DT

USA musician.com

Best prices on thousands of products

FREE online classified ads

FREE band web page

Product manuals, club & radio info

www.usamusician.com

www.dekarrmusic.com

(888) 485-4230

- Fender Custom Shop Master dealer
- Fender, Gibson, Guild, Ibanez
- Specials on new and used gear
- Customer satisfaction is #1

www.GuitarAmpsOnline.com

Top Hat • THD • Speedster
Log on for great prices

www.willcuttguitars.com



Harmony guitar, classical, 1950s 7-hole New tuning
key. Great strings. \$250 417-624-4422

Classifieds

INSTRUMENTS

GUITARS, REVISED EDITION, 1992. The "best book ever written on guitars" has been updated with nearly 60 new names (Benedetto and Benedict to Zion and Zon) and updates (Alembic to Taylor). New How to tell US-made reissue Fenders from Japan-made reissues, which Fender amps are made in Oregon, Taiwan, and Mexico, the true story of the Esquire, how to decode price lists to reveal Japanese vs US Fenders, which Gretsch parts are made in America, who owns Gibson, dating Fender amps, whatever happened to B.C. Rich? Histories of Charvel, G&L, Steinberger, PRS, many more! Billboard's review "owners of the original [should] at least explore [acquiring] this one." NPR Radio "The perfect gift!" 370 pages, 139 color plates, nearly 1,000 illustrations. By Tom Wheeler, HarperPerennial, \$25.00. At bookstores, or call (800) 331-3761. Dealers: (800) 237-5534.

Bear Creek Guitars - Hawaiian Koa acoustic steel guitars (Weissenborn style) - recommended by Bob Brozman. Rope-bound ukuleles. Toll-free: (877) 622-8216. PO Box 1057, Volcano, HI 96785. E-mail: bcguitar@bcguitar.com. Website: www.bcguitar.com.

DO YOU HAVE A DREAM GUITAR? You can make one with our US-made best quality parts. MusiKraft, Inc., Dept. GP, PO Box 532, Sicklerville, NJ 08081. Phone: (856) 728-5555. Website: www.musikraft.com. E-mail: gulab@muskraft.com.

COLOR CLASSIFIEDS AVAILABLE!
CALL FOR PRICING INFORMATION:
650-513-4376

INSTRUMENTS

FOR A GOOD TIME try a free copy of **The Vintage News**, monthly review of the most special, superb sounding fretted instruments. Subscriptions: \$15.00 a year for 12 issues (\$20.00 overseas). Mandolin Brothers, 629 Forest Ave., Staten Island, NY 10310. (718) 981-8585, Fax (718) 816-4416, website: www.mandoweb.com, e-mail: mandolin@mandoweb.com.

Guitars used and vintage and amps at fair prices. We trade and ship worldwide. **Free list** Established in 1975. **The Guitar Emporium**, 1610 Bardstown Rd., Louisville, KY 40205. (502) 459-4153.

John Monteleone maker of fine performance arch-top guitars and mandolins. Send \$5.00 for catalog to: PO Box 52, Islip, NY 11751. (516) 277-3620. http://www.monteleone.net/

McInturf, Modulus, D'Angelico, Andreas, Vintage PRS, Alembic, Mike Lull, Citron, Yairi, Santa Cruz, Lowden, Breedlove, Froggy Bottom, loads of used and vintage Gibsons, Fenders, Vox. Also Top Hat, Demeter, Koch, Tech 21, Vintage Fenders, Boss, Big Briar, Electro-Harmonix, Gguitars. www.gguitars.com, 153 East Street 4th Floor, New Haven, CT 06511. Phone: (203) 786-4734.

MOM'S MUSIC. For all your guitar needs. Fender - Line 6 - Parker - Takamine - Ibanez - Gibson - Jackson - Vox - Yamaha - Marshall - Zoom - Korg - and more. (800) 467-MOMS, ask for Ryan. www.momsmusic.com

Over 1200 VINTAGE, NEW & USED GUITARS in stock. We ship anywhere, 48-hr approval. **WILL PAY CASH** for vintage, used guitars & amps. Check out our "Web Site", updated daily or call/e-mail for a **FREE STOCKLIST**. **DAVE'S GUITAR SHOP**, 1227 3rd Street South, LaCrosse, WI 54601. Ph: (608) 785-7704, Fax: (608) 785-7703, e-mail: davesgtr@aol.com or Web: http://www.davesguitar.com

Roxy Music's "Online Secure Discount Catalog" www.roxymusic.com. Guitars, amps, effects. Or call 1 (800) 535-7699 for free catalog!

INSTRUMENTS

THE GUILD GUYS We love all sorts of guitars, but specialize in Guild guitars, amps, and parts. New Hope Guitar Traders. Phone/Fax: (931) 433-1955. Web: www.guildguy.com. For Guild t-shirts, straps, caps, and more, visit: www.guildgear.com

THE STUDIO BOX
DIGITAL AUDIO WORKSTATIONS
1-866-YOUR-BOX (1-866-968-7269)
www.thestudiobox.com

DEADLINES FOR CLASSIFIED ADS

MARCH 8TH
FOR THE JUNE ISSUE
(ON SALE IN EARLY MAY)

APRIL 8TH
FOR THE JULY ISSUE
(ON SALE IN EARLY JUNE)

VINTAGE INSTRUMENTS and APPRAISALS Hundreds of vintage, used, and new guitars, mandolins, banjos, basses, and violins. Complete inventory listing updated daily at **www.gruhn.com**. We **BUY, SELL and TRADE** and ship worldwide. Written APPRAISALS available. **Gruhn Guitars**, 400 Broadway, Nashville, TN 37203. (615) 256-2033, Fax: (615) 255-2021.

An ad in GUITAR PLAYER's Classifieds reaches more than 148,000* serious guitarists for only \$3.15 per word plus \$7.00 for an address. Minimum charge: \$25.00. Please underline words to appear in bold type and add 50¢ additional per bold word. Please indicate clearly any words to appear in all capitals and add 25¢ per all cap word. Each phone number (including area code), e-mail address, or website address counts as one word. Display Classifieds: \$205.00 per vertical column inch (column width is 2-1/4 inches). Color (Display Classifieds only): 25% additional. **Deadlines:** the 8th of the month, 2 months prior to on-sale date (for example, February 8th for the May issue, on sale in early April). All ads must be received in writing, paid in full in advance. Businesses must list business name in ad. All ads

must be music-related. Retailers may not list discounted prices or percentages, unless items are used or advertiser is the sole distributor. Advertisers must provide us with their complete name, street address, and phone number, whether or not they are included in the ad copy (You may list a PO Box address in your ad, however). **Mail ads to:** GUITAR PLAYER Classifieds, Attn: Joanne Martin, 2800 Campus Dr., San Mateo, CA 94403. **FAX** (if paying by MasterCard, Visa, or American Express): (650) 513-4616. For more information, call Joanne Martin at (650) 513-4376. **E-mail:** jmartin@musicplayer.com. (*Audited circulation, does not include pass-along rate.)

Please type or print your ad clearly. Use a separate sheet of paper if you need more room.		TO COMPUTE COST OF AD	
Name _____	_____	# _____ words x \$3.15 = _____	_____
Address _____	_____	# _____ bold words x \$.50 = _____	_____
_____	_____	# _____ ALL CAPS wds x \$.25 = _____	_____
City _____	_____	Address \$7.00 = _____	_____
State _____ Zip _____	_____	Total cost per issue = _____	(minimum \$25.00)
Telephone _____	_____	x number of issues to run x _____	_____
(do not include address when counting words)		Total payment = _____	_____
include phone # in ad? <input type="checkbox"/> yes <input type="checkbox"/> no (counts as one word)		<input type="checkbox"/> Payment enclosed, or Charge my	
Category <input type="checkbox"/> Guitar Shows <input type="checkbox"/> Instruments <input type="checkbox"/> Parts/Accessories <input type="checkbox"/> Duplication/Replication <input type="checkbox"/> Websites		<input type="checkbox"/> Visa <input type="checkbox"/> MasterCard <input type="checkbox"/> American Express	
<input type="checkbox"/> Schools <input type="checkbox"/> Instruction <input type="checkbox"/> Software <input type="checkbox"/> Songwriting <input type="checkbox"/> Records/CDs/Videos <input type="checkbox"/> Employment <input type="checkbox"/> Other		Card # _____	Expiration date _____
		Signed _____	

Classifieds

INSTRUMENTS

www.andysguitars.com. Hundreds in stock. 1208 N. Monroe, Tallahassee, FL 32303 (850) 224-9944.

WWW.MJGUITAR.COM The Mirage guitar played by professionals

www.schwartzguitars.com. World-class hand-crafted acoustics. 371 Bradwick Dr., Unit 5, Concord, ON, Canada L4K 2P4 (905) 738-0024

PARTS/ACCESSORIES

PEDALS, PEDALS, PEDALS! EH, Stamps, Boss, Digi, Guyatone, Mooger, Carl Martin, Zvex, Menatone, and tons more! **World Pedal Headquarters!** MusicToyz.com, Westbury, NY (516) 338-4316 Web **www.musictoyz.com** E-mail: sales@musictoyz.com

FAX YOUR CLASSIFIED AD:
(650) 513-4616

Fine Handstitched Custom-Molded Leather Guitar/Bass Cases. **www.lafrancecases.com**

PROTECT & ORGANIZE

Custom Covers 800-344-8854
tukicovers.com cordfolio.com

FOR SUBSCRIPTION INQUIRIES,
CALL (800) 289-9839

FOR BACK ISSUES,
CALL (800) 444-4881

PARTS/ACCESSORIES

Do you want to improve your playing fast?

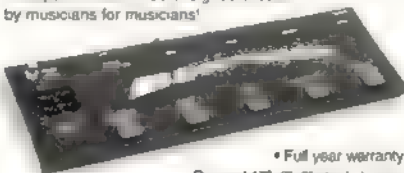
Then get a hold of a

BOOMERANG

Phrase Sampler

It will play rhythm while you solo for days

It's powerful and easy to use. It's a musical scratch pad, tireless accompanist, and creative tool. It can record create loops, layer unlimited parts, playback in reverse or half speed, play backward leads live and more. It records for two minutes, four minutes or half-speed. And it was designed & built by musicians for musicians!



- Full year warranty
- Rugged 17"x5"x2" steel chassis
- Easiest to use looping device on the planet
- Made in the USA - Hell, it's made in Texas

So go to your local music store and don't leave until they get you a Boomerang® Phrase Sampler or drop us a line. List price is \$599, but talk to your local store for your best deal!

Boomerang Musical Products 800-530-4699
PO Box 541595 minelson@dmans.com
Dallas, TX 75354-1595 http://www.boomerangmusic.com

Dealer inquiries welcome.



Build Your Own Acoustic Or Electric Guitar. Free catalog featuring kits and all the tools, finishing supplies and instructions you need to build your own instrument. Stewart-MacDonald, Box 900-G, Athens, OH 45701. Call (800) 848-2273, **www.stewmac.com**

www.profamestrings.com. Pro quality strings at unbelievable prices!!!

PARTS/ACCESSORIES

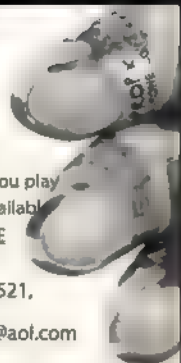
Introducing **FINGER-TONE™** Fingerstyle Guitar Picks by **ProPik®**

Now you can get the same pure sound of fingernails and fingertips from a light weight metal finger pick

- No fingernails to fuss with
- Fingertips touch string as you play
- Large and medium sizes available

AVAILABLE AT YOUR FAVORITE MUSIC STORE OR CONTACT:

GUPTILL MUSIC, P.O. BOX 521, ORANGE, CA 92856
(714) 556-8013 bgbanjo@aol.com **www.guptillmusic.com**



SINGERS! REMOVE VOCALS
Unlimited Free Backgrounds from Original Standard Recordings! Thompson Vocal Eliminator™ VE-4 Free Brochure/Demo 24 Hour Demo/Info Line (770) 482-2485 - Ext 23
LT Sound Dept GP 7000 LT Parkway, Marietta, GA 30068
Internet: **www.LTSound.com**
Better Than Karaoke For Over 25 Years!

Tube Amp Modification Kits. Step by step, easy to follow. D I Y and save \$ Free catalog **Circuitrix**, 363 Main St., Fiskeville, RI 02823 (401) 823-7952 **circuitrix@compuserve.com**

YOU NEED A PEDALBOARD!! Professional pedalboards/roadcases built to your specs for as little as \$79.00!! **WWW.NYCPEDALBOARDS.COM** Toll-free 1 (888) 633-8450

FAX YOUR CLASSIFIED AD!
(650) 513-4616

WEBSITES

www.code3music.com

Blues and Rock Backing Tracks. **http://www.mp3.com/johnturnerband**

FREE MONTHLY GUITAR LESSONS. All styles **www.chordmelody.com**

Vacuum Tube Curve Tracer - Match your own tubes!
www.vacutrace.com

JustStrings.com

World's Largest Selection of Guitar & Bass Strings!
Sets, Singles & Bulk Strings **www.just strings.com**

Classifieds

DUPLICATION/REPLICATION



www.duplicatorz-R-us.com
CDR Duplicators • DVD Duplicators
CDR Printers • Media • Accessories

Get **FREE** CD Mastering demo disc at **worldwidemastering.com**

SCHOOLS



AMERICAN SCHOOL OF LUTHERIE
The real deal. Learn state-of-the-art
Guitar Making, Design and Repair
from the world's finest luthiers
(707) 431-9530
AmericanSchoolOfLutherie.com

Builders/Repairpersons. Earn an additional \$1500-\$5000 per month! Learn directly from Buzz and Greg, the **Buzz Feiten Tuning System** for all fretted instruments at the Buzz Feiten/Greg Back Authorized Retrofitter Training School. For information, visit us at www.buzzfeiten.com

GUITAR BUILDING AND REPAIR SCHOOL. Comprehensive courses in acoustic, electric, and bass guitar construction, repair, finishing, and guitar electronics. For occupational training, since 1974. Accredited member ACCSCT. Financial aid available for those who qualify. Contact: **Roberto-Venn School of Luthiery**, 4011 S. 16th St., Phoenix, AZ 85040 (602) 243-1179 www.roborto-venn.com

SMALL ADS WORK TOO!

GUITAR REPAIR AND CONSTRUCTION SCHOOL. Practical, profitable training in guitar repair and construction. Build an acoustic and electric guitar while working in an actual repair shop specializing in the vintage market. Financial aid available to qualifying US veterans. Call (616) 796-5611, or write **BRYAN GALLOUP'S GUITAR HOSPITAL**, 10495 Northland Dr., Big Rapids, MI 49307 (800) 278-0089 www.galloupguitars.com

GUITARCOLLEGE.COM. Your chance for the education you've always wanted! **FREE BROCHURE:** 1 (800) THEORY-6 PO Box 2038, Oakhurst, CA 93614

Lutherie Training. Hands-on Acoustic Guitar, design, construct, assemble, finish, set-up. Intensive seven-week guitar immersion. Since 1986. Follow-up options, harp or resonator construction. **TIMELESS INSTRUMENTS:** 1 (888) 884-2753 Box 51, Tugaskie, Sask., Canada, S0H 4B0 E-mail: timelessgtrs@sk.sympatco.ca

SCHOOLS

MUSIC THEORY COURSE FOR GUITAR. Correspondence Course. Certificate issued on completion. Jim Sutton Institute of Guitar, 23014 Quail Shute, Spring, TX 77389-3944, USA. Phone 1 (800) 621-7669, E-mail JSutton15G@aol.com, Web Site <http://www.guitar-jimsuttoninst.com>

MUSICIANS: TUNE PIANOS! Profitable Home-Study Course. Free brochure: 1 (407) 323-3928

LA Music Academy.com

Summit School. Archtop, Acoustic, Electric and Repairs. 3:1 student-teacher ratio in pristine British Columbia. New courses. Recording and live sound. Box 9, Goodyear Rd., Qualicum Beach, BC, Canada V9K 2A3. Phone/fax: (250) 757-8807. Toll-free 1 (888) 901-9903. E-mail address: luthiersintl@bcsupernet.com

INSTRUCTION

21stcenturyguitarist.com

"Olympic ear training for musical athletes."
EarGym™ www.EarGym.com



BE A RECORDING ENGINEER
★ **TRAIN AT HOME** with
Easy Home-Study practical training in
Multi-track Recording. Join our successful
working graduates or build your own studio.
FREE INFORMATION:
Audio Institute of America
800-A-Real-Tune-8 So. Broadway, Suite 200
Orlando, FL 32801 www.audioinstitute.com

"Accelerated monster improv chops."
www.loyofimprov.com

CHARLIE BANACOS LESSONS BY MAIL: PO Box 272, Manchester, MA 01944, USA, or visit www.charliebanacos.com

www.usschoolofmusic.com 617-666-4839
MASTER MUSIC AT HOME

Your Classified Ad in Guitar Player
will also be posted on our website
(www.guitarplayer.com)
free of charge!

INSTRUCTION

CUSTOM TRANSCRIPTION SPECIALIST. (Large catalog) John Maier, 55 William St., Dept. G, Pleasantville, NY 10570 (914) 741-6321 www.guitarlessons-at-home.com

FREE CATALOG! ENORMOUS SELECTION! Instructional guitar books and videos. All styles. Also, Steven Crowell's 4-year jazz guitar course. Chord Melody Productions, PO Box 4132, Dept. G, Annapolis, MD 21403. (410) 729-3859 **WEBSITE: WWW.CHORDMELODY.COM**

www.BigEarsPerfectPitch.com
BigEars Perfect Pitch™

COLOR CLASSIFIEDS
Call for pricing information:
(650) 513-4376

FREE GUITAR TAB CATALOG - Virtually all the transcriptions in print! Rock, metal, country, folk, classical, jazz, flamenco & more! **GUITAR ONE-STOP**, Dept. GP, 4607 Maple Ave., Baltimore, MD 21227 (410) 242-0326. Foreign - send US\$3.00. Or see it all online <http://www.kirkpatrickguitar.com>

FREE VIDEO OFFER: Visit our website www.guitarvideos.com for instructional and historical videos featuring Wes Montgomery, Joe Pass, Larry Coryell, Jim Hall, Freddie King, Albert Collins, Howlin' Wolf, Chet Atkins and more. **FREE POSTAGE** on all video orders.

JAZZ GUITARISTS - Comp the tunes you **MUST** know w/ **Essential Standards Vol. 1**, w/tab \$12.95 + \$1.50 (\$4.00 foreign) to M Pub - GP, PO Box 1234, Stamford CT 06904-1234 USA

For Subscriptions to
Guitar Player,
Bass Player,
and GIG

Call 650-513-4376

Classifieds

INSTRUCTION

NEW: Flute & Guitar Duets For Any Occasion. Music of Renbourn, Debussy, Bach, Hanson, Ortiz, others Contemporary, Celtic, jazz, folk renaissance. Easy to challenging. Book/Play-along CD, \$19.95 www.accentonmusic.com Free Catalog. Accent On Music, PMB 252, 19363 Willamette Dr., West Linn, OR 97068; (503) 699-1814. Email: info@accentonmusic.com

New! FRETBOARD FLASHCARDS Revised Second Edition. Guitar 72 color-coded cards, \$15.95 + \$2.75 S&H. 12 Tone Music Publishing, PO Box 20564, Dept GP, Dayton, OH 45420. 1 (800) 256-4858 www.12tonemusic.com

RECORDING ENGINEER. On The Job Training in local major recording studios. Part-time, nights, weekends. No experience required. **Ask about our record label!** Free brochure and recording tells how. 1 (800) 295-4433. Check out our website <http://www.sna.com/musicbiz>

The ORIGINAL CUSTOM TRANSCRIPTION SERVICE Professional, fast, accurate! John McGann, PO Box 688-GP, Jamaica Plain, MA 02130-0006. (617) 325-6853. www.johnmcgann.com

Thousands of Great Band Names! Struggling for a good name? A good name can make the difference between success and failure. Send \$10 to HS Productions, PO Box 355, Plainsboro, NJ 08536. Full refund if not satisfied.

**FOR SUBSCRIPTION INQUIRIES,
CALL (800) 289-9839**

**FOR BACK ISSUES,
CALL (800) 444-4881**

www.GuitarGalleryMusic.com - Buy your guitar music on-line. Biggest selection anywhere - All styles - Money back guarantee! sales@guitargallerymusic.com 7419 SW Freeway, Houston, TX 77074. (800) 439-8525, (713) 528-5666

WWW.PLAYLEADGUITAR.COM. Learn scales, modes the easy way.

EMPLOYMENT OPPORTUNITIES

MUSICIANS NATIONAL REFERRAL
Where pro musicians & bands connect.
World's largest, most preferred referral.
Ask about our Lifetime membership. (800) 366-4447
<http://www.musicianreferral.com>

PROFESSIONAL MUSICIANS REFERRAL. Connect with the RIGHT group or player. Call PMR - America's original national referral! (612) 825-6848. www.pmr-musicians.com

EMPLOYMENT OPPORTUNITIES

www.MusiciansContact.com Paying jobs online. Thousands of satisfied members since 1969. (818) 888-7879

HEAVY GOTHIC METAL Guitarist/Bassist, seeking band. J. Jarvis, 96 Pinedale Circle, Ashville, AL 35953

RECORDS/CDs/CASSETTES

British Blues Rock Guitarist. Taz Taylor. Debut US CD. Hear it @ www.TazTaylor.com

LESLIE WEST-"BIG PHAT ASS GUITAR". Take a private lesson from the master of tone, melody, and vibrato! *Video or DVD* Order info: Guitar Video, PO Box 843, Valley Stream, NY 11582 or at www.windfallmusic.com

New CD: The Steel Guitar of Bobby Black. www.rearwindowmusic.com

SOFTWARE

Authentic Sound: Recorder and Studio. Inexpensive recording, editing and mixing software for Macintosh computers. www.innerloop-prod.com

MusEdit - Powerful music notation software!
ONLY \$79
Easily transpose treble to bass, and bass to treble (or vice versa).
Transpose. Easy lyric entry.
8700 chords/edit your own. (Check M.O.)
Alternate guitar tunings. VISA MC Amex.
MIDI Out. Great printing. (Windows 95/98/NT)
Scrolling, many more features. 156 pg. manual.
Yowza Software, PO Box 4276, Berkeley CA 94704. 800-234-0427
demo & info at: www.musedit.com e-mail: info@musedit.com

ATTENTION ALL GUITAR PLAYERS! Stop spinning your wheels and discover the super fast way to great guitar playing! Download a free software demo of Guitar Mentor at our website www.guitarmentor.com

PLAY LIKE THE GUITAR LEGENDS. Learn favorite riffs faster - **GUARANTEED!** New SlowGold PC software lets you slow down recorded music on your computer, for easiest-ever learning. Rave reviews from 3 leading music mags. **FREE** 30-day download at WWW.SLOWGOLD.COM. Or call toll-free: 1 (877) 866-8454, today

**DEADLINES
FOR CLASSIFIED ADS:**
March 8th
for the June issue,
on sale in early May
April 8th
for the July issue,
on sale in early June

OTHER

Email Your Classified Ad:
jmartin@musicplayer.com

"LOOKING FOR A RECORD DEAL???"

Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your **FREE** information.

Talent 2000
1-800-456-6900

MUSICIANTAX - Tax Preparation for Musicians
Nationwide 1 (800) 865-6829, musiciantax.com,
musiciantax@aol.com

**YOUR AD
CAN BE
HERE...**

**CALL
JOANNE MARTIN AT
(650) 513-4376**

Ad Index

The following companies would love to provide you with more information on their products & services. Please contact them at the numbers below, and for better service, tell 'em "I saw it in Guitar Player!"

GUITARS

B.C. Rich/bcrich.com	121
Baker Guitars/bakerguitars.com/805-739-9063	90
Brian Moore/BrianMooreGuitars.com/914-279-4142	16
Carvin/carvin.com/800-854-2235	9
Crafter/hohnerusa.com/804-515-1900	60
Crafters of Tennessee/crafterstn.com/615-773-7200	73
Dean Guitars/deanguitars.com/727-519-9669	109
Deering/deeringbanjos.com/800-845-7791 x.107	138
ESP/espguitars.com/800-423-8388	62
Fender/fender.com/480-596-9690	41
G&L/glguitars.com/714-897-6766	34
Gibson/gibson.com/800-4GIBSON	28/29
Godin/godinguits.com/514-457-7977	12, 68, 101, 110
Hofner/boosey.com/818-252-6305	80
Lace Music/lacemusic.com/800-575-5223	52
Music Industries/jayturser.com/516-794-1888	102, 104, 106
Ovation/OvationGuitars.com	BC
PRS/prsguitars.com/410-643-9970	10, 88
Peavey/peavey.com/mi/wolfgang_series.html	45
Saga Musical Instruments/650-588-5558	58
Schechter/schechterguitars.com/800-660-6621	51
Takamine/takamine.com	102
Taylor Guitars/taylorguitars.com/619-258-1207	46/47
Terry C. McInturf Guitars/mcinturfguitars.com/919-552-4586	139
Warrior/warriorinstruments.com/706-891-3009	99
Yamaha/yamaha.com/guitars/800-879-1131	2
Zion Guitar Technology/zionguitars.com/919-754-9790	14

AMPLIFIERS

Demeter/demeteramps.com/818-994-7658	130
Fender/fender.com/480-596-9690	5
Hughes & Kettner/hughes-and-kettner.com/zentera/800-452-6771	77
Koch/koch-amps.com/612-675-3650	68
Line6/Line6.com/805-379-8900	3
Matchless/matchlessamplifiers.com/310-481-8231	40
Mesa Boogie/mesaboogie.com/707-778-6585	54/55
THD Electronics/thdelectronics.com/206-781-5500	50
Victoria/victoriaamp.com/630-369-3527	139
Vox/voxamps.co.uk/631-393-8530	20/21

STRINGS

D'Addario/daddario/800-DADARIO	15
Dean Markley/800-800-1008	18
ElIixir/elixirstrings.com	53
Ernie Ball/ernieball.com/805-544-7726	1
GHS/ghsstrings.com/800-388-4447	7

RECORDINGS

Universal/losthighwayrecords.com	120
----------------------------------	-----

RECORDING EQUIPMENT

Korg/korg.com/d1600/800-335-0800	67
ToneWorks/korg.com/800-335-0800	37

PARTS/COMPONENTS/PICKUPS/ACCESSORIES

ARS/arselectronics.com/818-997-6279	40
Allparts/281-391-0637	139
Dunlop/jimdunlop.com/707-745-2722	56
Discount Distributors/discount-distributors.com/800-346-4638	52
Electro-Harmonix/ehx.com/212-529-0486	8
Furman/furmansound.com/707-763-1010	75
Glider/glidercapo.com	104
Graph Tech/graphtech.bc.ca/800-388-7011	128
Kinman/kinman.com	108

Luthiers Mercantile/lmii.com/800-477-4437	138
MKS/pedalpad.com/785-862-4723	128
Peterson Electrical/PetersonTuners.com/708-388-3311	48
Planet Waves/planet-waves.com/800-DADARIO	69
Seymour Duncan/seymourduncan.com/805-964-9610	98
Shubb Capos/shubb.com/707-876-3001	138
Warmoth/warmoth.com/253-845-0403	36

EFFECTS DEVICES/SIGNAL PROCESSORS

BBE/bbesound.com/714-897-6766	108
Boss/bossUS.com/800-386-7575	107
Danelectro/danelectro.com/949-498-9854	4
Digitech/digitech/gp.com/615-620-3800	6
European Musical Imports/europeanmusical.com/201-594-0817	139
Godlyke/godlyke.com/973-835-2100	38
Line6/Line6.com/805-379-8900	3
Morley/morleypedals.com/847-639-4646	87
Presonus/presonus.com/800-750-0323	90
Rocktron/rocktron.com/800-432-7625	7, 103
Roger Linn Design/rogerlinndesign.com	81
Roger Mayer Analog Effects/rogermayerusa.com/800-226-3538	74
Samson/samsontech.com/516-364-2244	72/73
ToneWorks/korg.com/800-335-0800	IFC
VHT/vhtamp.com/818-253-4848	36
Voodoo Lab/voodoolab.com/800-986-6696	IBC
Zoom/samsontech.com/516-364-2244	13

MICROPHONES/WIRELESS/SOUND REINFORCEMENT

AKG/akgusa.com/815-820-3800	100
Carvin/carvin.com/800-854-2235	116
Celestion/www.g1ltd.com/631-249-1399	105
EV/www.electrovoice.com/800-392-3497	59
Eminence/www.eminence.com/502-845-5622	17
Jensen/www.jensenvintage.com/480-755-4712	91
Samson/www.samsontech.com/516-364-2244	42, 72/73, 118

PUBLICATIONS/VIDEO/INSTRUCTION/SCHOOLS

American Educational/eartraining.com/888-745-8880	144/145
Backbeat Books/backbeatbooks.com/866-222-5232	74, 110, 124, 126, 129, 132, 134
Koala Music, Inc/learntoplaymusic.com	85
Musician's Friend/musiciansfriend.com/800-776-5173	111
Musitech College/musitech.com/800-594-9500	120
National Guitar Workshop/guitarworkshop.com/800-234-6479	83
SAE/sae.edu/877-27-AUDIO	44
TrueFire.com/truefire.com	135

RETAILERS

eBay/ebay.com	33
Elderly/elderly.com/517-372-7890	72
GGuitars/GGuitars.com/203-786-4734	139
Guitar Center/guitarcenter.com	131
Luthiers Mercantile/lmii.com/800-477-4437	138
Musician's Friend/musiciansfriend.com/800-776-5173	111
Sam Ash/samash.com/800-4-SAMASH	136/137
Shreve Audio/shreveaudio.com/800-214-9222	130
West LA Music/westlamusic.com/310-477-1945	106
Willcutt Guitar Shoppe, Inc/willcuttguitars.com/859-278-2713	139

OTHER

Ultrasound/ultrasoundrehearsal.com/212-967-5626	58
MPN/thetrackexchange.com	76
MYP/musicyellowpages.com/UEM	76
Yamaha Giveaway/musicplayer.com	112/113

ADVERTISING: Dave Arnold, 2800 Campus Drive, San Mateo, CA 94403 Tel.: 650-513-4300 Fax: 650-513-4646

Deirdre Jones, 2800 Campus Drive, San Mateo, CA 94403 Tel.: 650-513-4300 Fax: 650-513-4646

GUITAR PLAYER (ISSN 0017-5463) is published monthly by United Entertainment Media, Inc. Phone (650) 513-4300; FAX (650) 513-4646; TELEX #278273. Please direct advertising and editorial inquiries to: Guitar Player, 2800 Campus Drive, San Mateo, CA 94403 Tel.: 650-513-4300; Fax: 650-513-4646; ITT Telex #4494425. Periodicals postage paid at San Francisco, CA and additional mailing offices. Subscription rates for the United States are \$24.00 for 12 issues. All orders from outside the U.S. must be accompanied by payment in U.S. funds with additional postage of \$15.00 per year for Canada/Mexico/International surface mail, \$40.00 per year for international air courier. All subscription orders, inquiries, and address changes should be sent to P.O. Box 58590, Boulder, CO 80322-8590. For quickest service, phone toll-free (800) 682-7644; in Colorado, (303) 678-8475, or (for existing subscriptions only) e-mail: mfi@meoddata.com. Please allow 6-8 weeks for address change to take effect. (Canadian GST included-Permit # 124513540). For back issue orders and inquiries, phone (800) 444-4881 (outside the U.S. (785) 841-1631). POSTMASTER: Send address changes to GUITAR PLAYER, Box 58590, Boulder, CO 80322-8590. Canada Post International Publication Mail Product (Canadian Distribution) Sales Agreement No. 0890871. All material published in GUITAR PLAYER is copyrighted © 1999 by Miller Freeman, Inc. All rights reserved. Reproduction of material appearing in GUITAR PLAYER is forbidden without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. 16mm microfilm, 35mm microfilm, 105mm microfiche, and article and issue copies are available from University Microfilms International, 300 N. Zeeb Rd., Ann Arbor, MI 48106. Phone (313) 761-4700. Vol. 43, No. 14.



Guitar Player, August 1974—Beginning with his great-grandmother's 100-year-old Spanish guitar—with its neck "all horribly warped like a bow"—Johnny

Winter has been stringing guitars since he was 11. With allowance money earned by mowing grass and lugging out garbage, Beaumont, Texas' best-known guitarist began accumulating the records of Carl Perkins, Elvis, Little Richard, Fats Domino, Muddy Waters, Howlin' Wolf, Otis Rush, Sonny Boy Williamson, Son House, Blind Lemon, Leadbelly, Robert Johnson, Lightnin' Slim, Lonesome Sundown, and Lazy Lester.

"I mixed all that stuff up," Winter recalls.

Today, Winter is still listening to those same artists, having found little in the more recent music scene that interests him—with the exception of Jimi Hendrix, early Jeff Beck, Eric Clapton, and John McLaughlin.

• • • • •
When you were learning from records did you steal the licks, or just try and get the feel?

I would learn how to play a record note for note. After I kind of got the feel of what was supposed to be going on, I just took apart what I heard and assimilated it, and then I guess it would come out part mine and part somebody else's. There's nobody who really plays *originally*. You can't. You can find some of everybody's licks in almost everybody's playing, but I tried to find my own voice after I got the basic things down.

Do you get your licks off chords, scales, or patterns?

I don't know! I just hear them, man! I've listened to so many records that the licks just come from everything I've heard. I don't think about scales, chords, or patterns.

What sort of guitars are you playing now?
Gibson Firebirds. I love Firebirds!

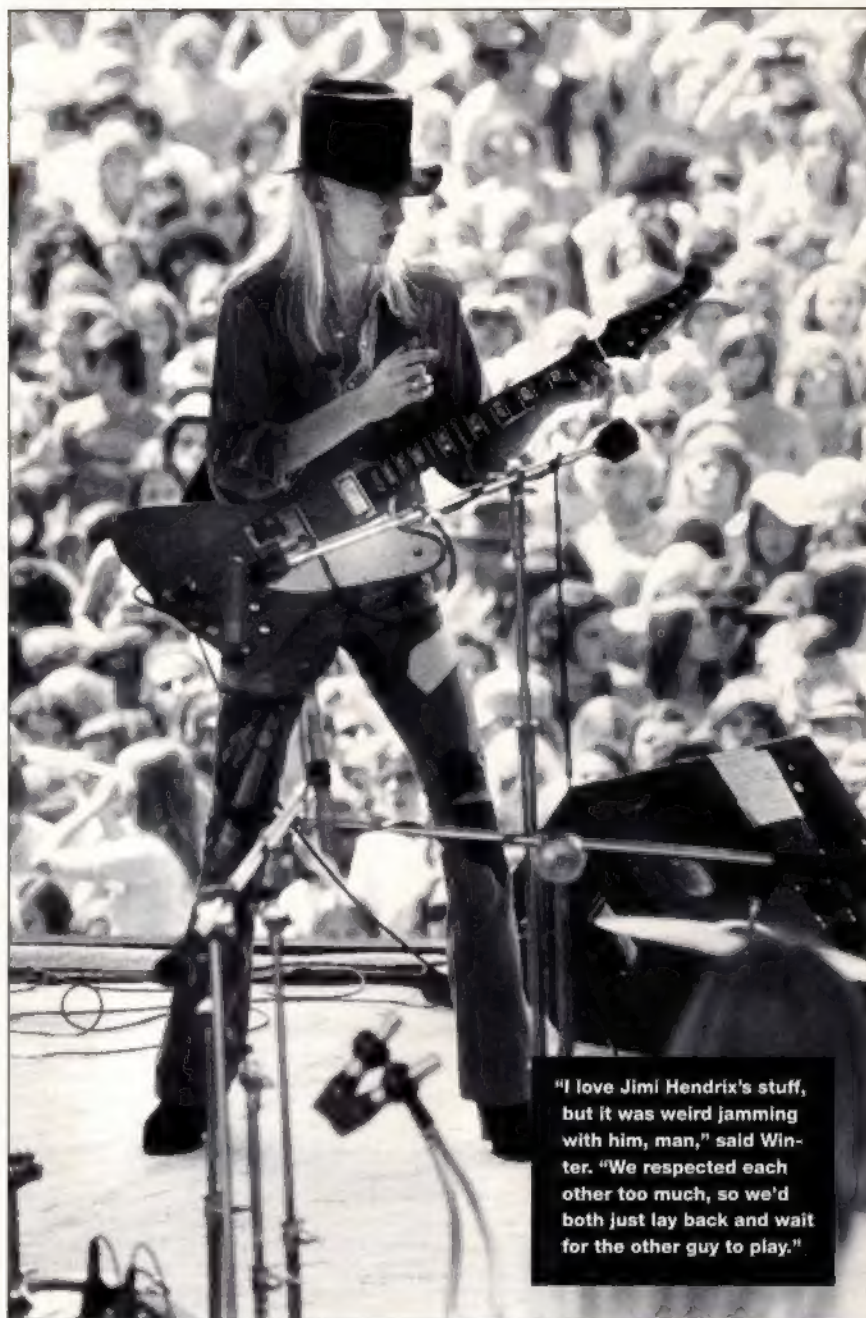
Any modifications?

I just take the tremolo off and change the tailpiece.

Where do you set the tone and volume controls?

Everything is all the way up.

What about your amps?



"I love Jimi Hendrix's stuff, but it was weird jamming with him, man," said Winter. "We respected each other too much, so we'd both just lay back and wait for the other guy to play."

Everything is on all the way, except the bass control—which is all the way down. I'm using a 100-watt Marshall stack.

Any advice for aspiring musicians?

In the early days, nobody had the technical ability that players have nowadays. Chuck Berry was the Jimi Hendrix of the '50s, and although it was just rhythmic things, it was a struggle for guitar players to play Chuck's stuff. The kids coming up today start

out playing stuff harder than that, but they don't know exactly how to use all that technique, or how to fit it in with taste. Playing guitar takes years if you're going to do it right. You have to take the time to work on it, and then see where it's going, what it means, where it comes from, and how it can be applied to your songs.

Excerpted from the August 1974 GP interview by Don Menn.

SCARY GOOD TONE

VOODOO LAB

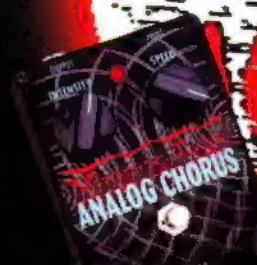
Call or write for your free audio demo CD.

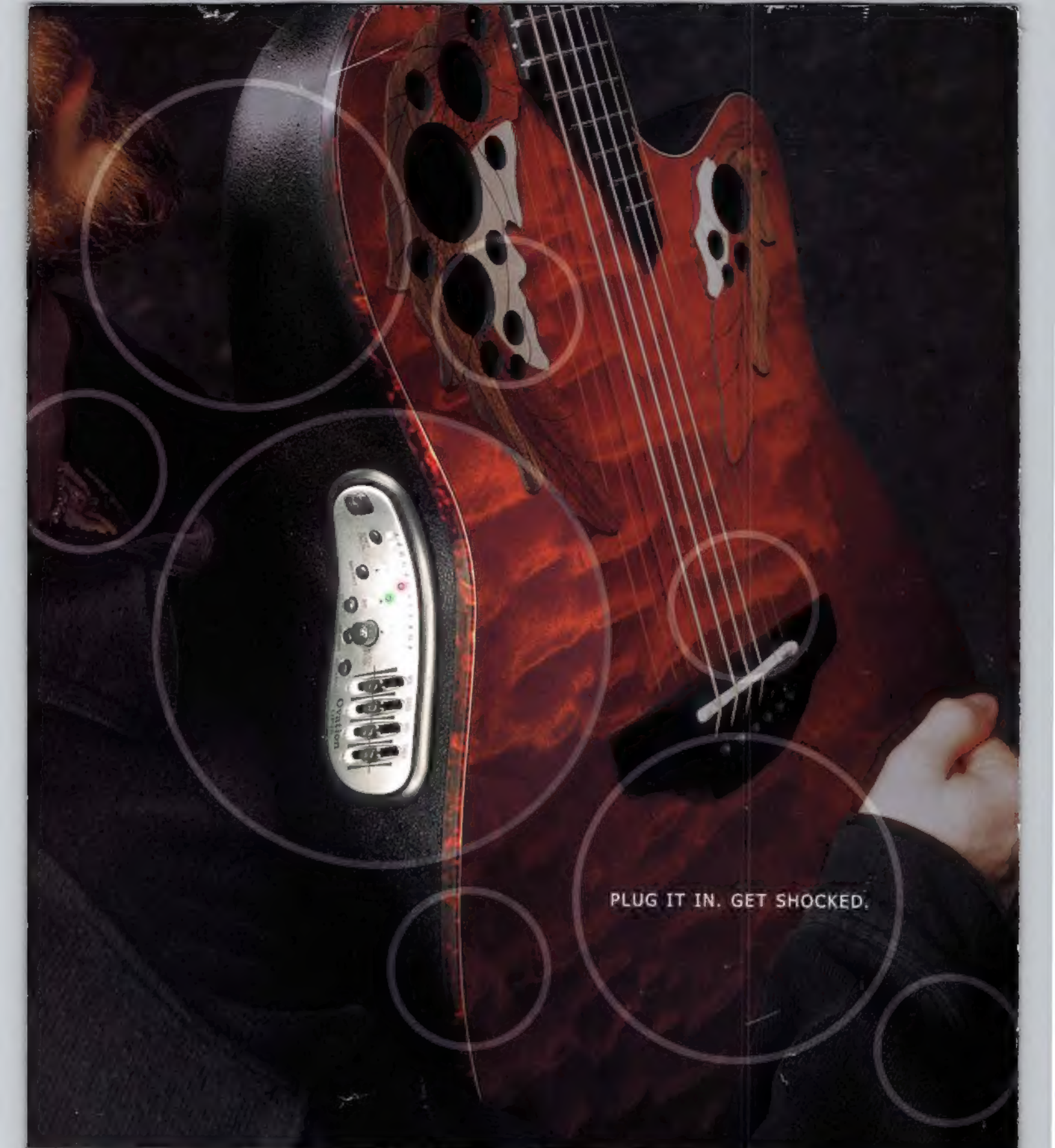
www.voodoolab.com

1320A Industrial Avenue • Petaluma • CA 94952 U.S.A.
Tel 800 986 6696 • 707 782 0600 • Fax 707 782 9777

Email info@voodoolab.com

©2002 Digital Music Corp. All rights reserved. Voodoo Lab, Microvibe, Superfuzz, Proctavia and SparkleDrive are trademarks of Digital Music Corp.





PLUG IT IN. GET SHOCKED.

The 2002 Ovation Collectors' Edition

Over 30 years ago, Ovation shocked the acoustic guitar world by adding a pickup and electronics to the original Balladeer. The 2002 Ovation Collectors' Edition shocks the concept of onboard electronics once again with the all-new OP-40 preamp. Semi-parametric eq, true notch filter, pre-eq shaping and a fully chromatic tuner. Truly the electric player's acoustic – at your authorized Ovation dealer. OvationGuitars.com


Ovation®
PLUG IT IN